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**М.А. Ананьина, Ж.Р. Хасанова**

## **ОБУЧЕНИЕ АУДИРОВАНИЮ**

**Книга для учителя**

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Рецензенты: кандидат филологических наук, доцент О.В. Обвинцева (ГОУ ВПО «Уральский государственный технический университет – УПИ имени первого Президента России Б.Н. Ельцина»); кандидат филологических наук, доцент кафедры германской филологии О.В. Томберг (ГОУ ВПО «Российский государственный профессионально-педагогический университет»)

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## Section 1 Higher Education in the USA

### Tapescript 1.1. A Seminar at a University

#### Tapescript 1.1.

**lecturer:** Sorry guys. Staff meeting went on a bit longer than it should have. Now, as you know, we're continuing to look at the European novel throughout this term and I asked you last week to think about what you particularly want to concentrate on for your first assessed essay. Erika, have you had any thoughts on this?

**Erika:** Umm....well, to be honest, I'm not entirely sure yet as I.....umm.....haven't actually....

**lecturer:** You have got all the books on this term's reading list, haven't you? Didn't you read them over the summer?

**Erika:** Well, you see, the thing is, I was working over the summer and.... I have got the books, but, let's say I've got rather a lot of reading to do over the next week or so. But I'll get it done, I promise.

**Lecturer:** Well, you really must. Paul, how about you? Have you got any ideas?

**Paul:** Yes, I'm toying with the idea of comparing Anna Karenina and Madame Bovary in terms of their destruction through love. Would it be all right if I actually looked at two texts like that?

**Erika:** I don't suppose I could do a comparison between a novel and a film could I? I mean, a novel and a film version of the same novel.

**Lecturer:** I'd rather you didn't, to be honest, Erika, as I don't really want to get into looking at film on this course.

**Erika:** Oh, right.

**Lecturer:** But your idea, Paul, is rather a good choice for an essay, actually. I seem to remember I did something similar when I was an undergraduate. What I would like to see is a plan for both your essays by the thirteenth of next month, if that's okay with you.

**Erika:** Oh, actually I thought we had until the thirtieth, but, er, never mind. I'm sure I'll be ready in time.

**Paul:** Would you mind if I brought my plan along next Tuesday, as I won't be around in the week leading up to the thirteenth? I'll be on that Shakespeare week in Stratford.

**Lecturer:** Yes, no problem. Bring it along when you come next week.



### **Tapescript 1.2. John and Jessy**

- V1: So, did you like going to school when you were young?
- V2: I liked the sport but I wasn't any good at lessons. I used to skive off and go and play football in the park whenever I could get away with it.
- V3: Did you? I was far too much of a goody-goody. I always went to lessons and did my homework on time. I didn't enjoy it though.
- V1: So what was that all about? What made it such an unpleasant experience for you?
- V2: For me it was having to sit still and concentrate. Actually, I couldn't concentrate. I was always getting into trouble for talking to my friends or scribbling on my text books. Once I took a pet mouse into a chemistry lesson and put it on a girl's lap and she dropped this test tube and it smashed. It was cool but it didn't go down well with the teacher.
- V3: Yes, I remember that. It was Christine Boldy, wasn't it? I hated chemistry and maths. I wasn't any good at them and so I got bored. In fact most lessons were boring except English.
- V1: Why was that?
- V3: Don't know, really. The teacher we had when I was fifteen, she was nice. And I suppose I liked reading the books we had to study. I still like reading.
- V2: I liked English because I could pretend to read while I was doing something else. I even went to sleep once and the teacher didn't notice!
- V1: So you were glad to leave school then?
- V3: No. I missed my friends, and the job I did when I left – I started working in a shop – was hard. I had to work weekends and evenings.
- V2: That's the trouble. When you're at school you think it's boring and you don't want to be there but when you have to go and get a job you realise that it was OK really. I mean you could be with your friends and that and there wasn't that much hard work to do.
- V3: That's right.

### **Tapescripts 1.3., 1.4. First Day**

Good morning everybody. First of all may I say especially warm welcome to students joining us this term. I am James Crosbie, the principal of Auckland International College, and I am looking forward to getting to know you all much better.

Now I am just going to go through the plan for today. You should have received your schedule already and, yes, I can see that most of you have it with you. Good. Now if you look at the arrangements for this morning you can see that when I have finished this introduction, the college administrator, Miss Judith Benton, would like to have a word with you about financial matters and

other domestic details which will help to make your stay with us more comfortable. Then we will have a short break for coffee or whatever on the terrace. After that we will get together again in the library. I shall at this point hand over to my deputy, Dr Randall, for the rest of the morning. He and other colleagues will be telling you about the college and our rules (not that many, I assure you). Also there will be information about the social programme we have put together for the next few days. The rest of the afternoon is free for you to unpack and settle in but I would be pleased to see you all for the formal dinner tonight which will be at 7.30 p.m. in the dining hall. It is, as I said, a formal dinner so no jeans or shorts, please.

Well, thank you for being so attentive. I hope this indicates how you approach your studies! May I introduce Miss Benton, our college administrator.

### **Tapescript 1.5. At the Exam**

- Mr. Sorensen: Richard, what's that under your paper?
- Richard: What's what?
- Mr.S: Lift up your arm. What's this?
- R: Oh, that. Uh, that's a grocery list. I've got to pick up some things on my way home.
- Mr.S: Do you really expect me to believe that?
- R: Well, that's what it is.
- Mr.S: Soren Kierkegaard, Denmark, 1800s, Hegel, Germany, Sartre, (reading): Paris, 1900s... An interesting « grocery » list, Mister Jackson!
- R: Oh, gee, let me see that. Oh, my gosh, they must be my notes. How did they get here?
- Mr.S: I'd like to see you in my office, please. *(They leave the classroom and go to the office down the hall.)* Now, Richard, would you care to explain how the answers to the test questions appeared on your desk?
- R: I can't, sir. Someone must have left them on my desk.
- Mr.S: Someone left them on your desk! Someone with hand-writing identical to yours left them on your desk? I'm afraid I can't accept that answer.
- R: Are you accusing *me* of cheating?
- Mr.S: Yes, I am.
- R: You can't do that without proof! I'm going to call my counselor!
- Mr.S: By all means, do that. In the meantime, however, don't come to class again. I am extremely disappointed in your behaviour.
- R: What a pigheaded, narrow-minded jerk!
- (grumbling)

to himself  
as he  
leaves):

### **Tapescript 1.6. Learning English**

Q = Questioner

L = Lynne; G = Greg

Q: Lynne, um ... I'd like to ask you first, um ... at what age do people start learning English these days?

L: Um ... well, in many countries children start learning English when they go to school and then they complete their formal training later on but, I think in some countries they're starting to teach English to much younger children and I think this will become, more and more common around the world.

G: Yeah, um ... That's certainly true 'cause I know that er ... in some countries they're even having English lessons for six-year-old children, um ... so, er ... they'll certainly be learning as soon as they start school if not before.

Q: I see. And do you think that, um ... English will soon be the universal language?

L: Oh, I think most adults already speak some English, um ... even if it's only a word or two here and there, because, um... well. English is very common and very useful.

G: Mmm... I ...

Q: What about you, Greg?

G: Well, I was just going to say that, er ... I think that's right. Because, if you think about it, already there are so many words, er ... for example to do with computers, um ... er ... that are in English and that are used internationally, er ..., for example, um ... 'radio, television football', these are all international words – English words though. So I think in years to come, um ... there'll be very few people who don't speak English, not just a few words but, you know, whole sentences, even.

Q: And, er ... do you think, Lynne, that teachers will start um ...using English to teach other subjects, you know, for instance, geography or science, and that they'll be used in schools all over the world?

L: Yes, I think that teachers will start experimenting with that. I think it's likely and I think in many ways it's the best way of learning English.

G: Mmm...

Q: Greg?

G: Um... I'm not sure about that actually, I don't think that's right. I think some will be in English certainly, um ... for example, lessons in science, say. But no, I think quite a lot won't be in English – other lessons.

- There's no reason why every single subject should be in English.
- Q: Right. Now, what about, um ... British and American life and habits, institutions, do you think that it's important to know about those?
- L: I don't, not at all. I mean, I don't think that English as a language has anything to do with, you know, double-decker buses, and bowler hats, and hamburgers and yellow taxis. I mean, it's an international language, and um ... it can be used for communication between, you know, people who don't know each other's language, um ... I don't think that the cultural roots of English are important at all.
- G: Oh, sorry. Can I just come in there. I think that's ... I really do disagree there, because I think you have to understand, er ... the culture of a country, simply because there are some words that mean different things to different people depending on what country they're in, for example, er... the word «tea», er ... can be a drink to some people in one country and in another country it means an entire meal. Um ... the word «police» means different things to different people. You always have to know a little bit about the background and the culture of a country before you can fully understand the language.
- Q: Mmm. What about in the work, er ... situation. How important is English there, what's its role?
- L: Well, I think it's really important and I think more and more people will use it at work – it's, er ... easy understood wherever you come from and I think, well actually, everyone will need to use more English for their work.
- Q: Mmm. Greg?
- G: Um... I think some people will need to use more English, particularly people working in big companies who have to travel a lot and do a lot of business between countries, but I think for the majority of the population in any country, um ... who don't ... who aren't involved in international business or moving around or travelling, then I think they'll be very happy sticking to their own language.
- Q: And the traditional language class as we know it – do you think that that will continue or will there be other forms of teaching, such as, you know, teaching involving television and computers, using those sort of technologies?
- L: Well, I think that the traditional language class will still exist. Er ... I think that personal contact is very important with the language teacher and, er ... of course, there is more than one person in a class, you can interact with the other students and I think that that's much more valuable often than just relating to a computer screen or, you know, listening to cassettes.

- Q: Mmm. Do you agree with that, Greg?
- G: Not entirely. I think that we live in a computer age now and, um ... it's highly likely that computers and other, er ... videos for example – all those interactive programmes that you use with videos – will allow people to learn foreign languages in a different way on their own, um ... so that you aren't dependent on teachers and other students. I'm not sure, but I think that's how it'll be.
- Q: And finally, can I ask you, Lynne, do you think that, um ... English will ever become more important than, um ... the language of the native speaker.
- L: Well, no. I think obviously English is important, but I think your own language and your own culture and traditions are more important to you and I think it's good to respect those and to hold on to them.
- G: Yes, I agree. I think it would be very arrogant to think that English would be more important than your own language, I mean, 'cause your own culture and your own personal identity and your national identity are, after all, far more important aren't they?
- L: Mmm. I think so.
- Q: Thank you very much.
- G: Thank you.

### **Tapescript 1.7. Rag Week**

When the 12.25 train from Cambridge arrived in London and all the people got out fifty of them hadn't got any shoes on their feet. With red faces they hurried along the platform to where a hundred shoes, men's, women's and children's, were already waiting. How did they lose them? One of the people, a tall man with his shoes in his hand, explained.

«We were travelling on the train from Cambridge to London when three young men in white coats came into our compartment with important papers from the government. They gave us the paper to look at. Then they explained that a disease was killing all the chickens near Cambridge and the government wanted to stop it. They asked for our shoes and of course we all gave them at once. One of the young men took them along the train to wash them», said the tall man looking at his shoes, «and for the rest of the journey we sat with our feet on newspapers because the floor was dirty. We arrived in London before he brought them back».

But there was something he and all the people on the train didn't know. The young men weren't from the government. They were only students from the Cambridge University. And there was no disease. It was all a joke. When the train left Cambridge the students walked along the train asking for shoes. When they had about two hundred, they started to give them back. But the train arrived in London and they had a hundred shoes left. So they put them on the platform for

the people to find.

This happened during the students' "rag week". At English Universities the students study all the year, but one week during the year they keep for jokes. Often people give them money for their jokes and they put all the money together and give it to charity. There was no money for this joke: But of course everybody laughed when they heard what had happened to their shoes.

## **Tapescript 1.8. Higher Education in Great Britain**

### **Universities and colleges**

Most big towns in Britain have both a university and a college of higher education. There are 91 universities in Britain and 47 colleges of higher education. Universities offer three- and four-year degree courses; colleges of higher education offer both two-year HND (Higher National Diploma) courses, as well as degree courses.

A degree is the qualification you get from university when you pass your final exams. You are then awarded a BA (Bachelor of Arts), BSc (Bachelor of Science) or BEd (Bachelor of education).

Undergraduates, students who are studying for degrees, go to large formal lectures, but most of the work takes place in tutorials: lesson in groups of ten or more when the students discuss their work with the lecturer.

### **Getting into university**

Only 25 per cent of the student population goes on to higher education. Competition to get into one of Britain's universities is fierce and not everyone who gets A levels can go. Students usually need three A levels to go to university and grades at A level go from A, the highest grade, to E.

Students apply to universities months before they take their A-levels. The students are given a personal interview and the universities then decide which students they want. They offer them a place which depends on A-level results. The more popular the university, the higher the grades it will ask for. Miriam is worried because she has not got the results the university wants. She must now try to get a place at another university or college before the new term starts in early October.

"My name is Miriam. I've just got my A-level results and I'm really worried. Nottingham University said they would only accept me if I got two Bs and a C, but I only got one B and two Cs!"

### **Living at university**

Most British students choose to go to university a long way from their home town: university is seen as a time to be independent, to live away from home and develop new interests.

British students do not have to pay to go to university, but do need money to live away from home while they are studying. Some students whose parents

do not earn a lot of money are given a grant (money) from the local education authority. If students do not get a grant, parents are expected to pay for their children. Some students borrow money from the bank which must be paid back after they leave university. In theory, the grant pays for rent, food, books, transport and socialising. In fact, the grant is not a lot of money. Students used to work during the holidays to earn more money, but it is now difficult to find such jobs. The result is that more students are dropping out, failing to finish their courses.

### **Oxford and Cambridge**

Oxford and Cambridge are the oldest universities in Britain and they have the highest academic reputation. Most of the colleges are built around courtyards, called quads, with lawns in the centre.

### **Training**

Not all students study full-time at university or college. Many people combine their studies with work. Some companies release their staff for training one or two days a week or for two months a year. Large companies often have their own in-house training schemes.

The British government is very enthusiastic about such training schemes, in particular because so few people go to university. It wants at least half the workforce to have a formal professional qualification in the next future.

If you are unemployed, there are two forms of training schemes: employment training for people who have been out of work for a long time and Youth Training Schemes for school leavers who cannot find a job.

## **Section 2**

### **Society and Law. Crime**

#### **Tapescript 2.1. Talking about Crime**

##### **Speaker 1**

Spending that amount of time inside can really change how you view things. I never thought the outside world would have changed so much. We'd had TV, of course, but it's not the same as living it. I was lost for the first month. They should something to help prisoners adjust to life outside and to keep in touch with what's happening. It's so easy to just commit a crime and go back because it's safer than trying to live in the real world.

##### **Speaker 2**

I only did six months in prison, but that was more than enough for me. I did do what they said I'd done, but I'm sorry for it now. It was my first offence, as well. I know that some people say that prison doesn't work. Well, it did for me, I can tell you. If there's one thing keeping me honest today, it's the thought

of going back in that place. I don't care how many work programmes and table tennis tables they give to you. You're not free, and that's that.

**Speaker 3**

They weren't such a bad bunch of people in there. Most of them are all right when they're in prison. It's when they're on the outside that they have problems. I think we need to spot the people with problems sooner and stop them going to prison in the first place. Once you're in there, you're spending 24 hours a day with criminals, even if they are generally nice criminals. It doesn't really help you give up a life of crime.

**Speaker 4**

Nothing can give me back the wasted years that I spent in prison. I said I was innocent for all those years, and finally they proved I hadn't done it. When they caught the person who had done it, I was released. Ten years. I got some money, of course, so I don't have to work, but there was never an apology. What we need is more highly trained police officers who can look out for the kind of evidence that would have kept me out of prison.

**Tapescript 2.2. Have You Seen These Men?**

- V1: Suffolk police have issued a warning about two prisoners who escaped from Holsley Bay Prison near Woodbridge today. We are going over to our reporter on the scene, Oliver Johnson. Hello there Oliver.
- V2: Good evening, Jane. Yes, I'm standing outside the perimeter fence of Holsley Prison where earlier today two men, described as 'dangerous' by local police, escaped whilst returning from a work duty outside the prison. Fred Burke is forty-nine and currently in his sixth year of an eleven year sentence for armed robbery and manslaughter. During that robbery of a jeweller's one man was fatally injured. Burke is one metre eighty tall, of medium height with short, dark hair, brown eyes and a tattoo of a snake on his left forearm. The other prisoner is Kent Murray who is fifty-six, bald with a well-trimmed grey beard and a scar on his left cheek. He is only one metre seventy tall but weighs 100 kilos. Murray is serving twelve years for the brutal murder of his wife some five years ago. The police say that if you see either of them you should ring the following number: 01464 723955. This is Oliver Johnson returning you to the studio.

**Tapescript 2.3. Talking about a Prison**

**Speaker 1**

Since I first came here, there have been many changes. Rather than a place of punishment, we see ourselves as a place where correct behaviour is rewarded. As warden, I'm responsible for seeing that we keep control, which we



do by keeping the men busy, but also that the men are prepared for life outside. Through our educational programmes, we hope to give the men skills they can use when they get out. Funds are limited, so we're not always able to offer the kind of facilities that we would like to offer, but we do our best.

**Speaker 2**

I guess I just started to hang out with the wrong crowd. In the end, I was caught for burglary and I've been here for 3 months. I knew all about it from friends, so I think I'm managing to survive pretty well. We keep hearing about education and things like that, but the guards don't know how to teach. They just read from a book and expect you to learn something. We should have people in here who know what they're doing.

**Speaker 3**

As a prison inspector I get to see the inside of many prisons, and I can tell you that this one is by no means the worst. However, where most of them have a fairly strict working regime, here the men are underemployed. Taking money from the library and spending it on tools and materials would certainly achieve better results. Keep them occupied and they have no time to discuss plans or to worry about what's going to happen on the outside. It's the only way.

**Speaker 4**

I came here about ten years ago, so I've seen a lot of life inside. There's a joke amongst the guards that we've been in here longer than most of the prisoners. It makes all the difference in the world to be able to go home at night, though, I can tell you. There's a lot of debate about prison at the moment. What I see is the same faces coming back time and time again. The problem is that they go out, they're unemployed, they steal and they're back in here. As long as they keep sending them, we'll have to keep dealing with them, won't we?

**Speaker 5**

I've been in here.....oh.....about five years now. It's not so bad, I suppose, but it's a long way from my family. The last place I was in, Pentonwood, now that was the place to be sent to. Sports facilities, TV rooms, fully-trained teachers, only half an hour for my wife to come and visit. This place.....well.....it was a shock, I don't mind telling you. The warden's not so bad – he's got some good ideas – but the guards in here just never seem to get behind his suggestions. Not what I was used to.

**Tapescript 2.4. A Radio Interview with an Ex-Offender**

**Presenter** In trouble at 12, in prison at 18 and a best-selling author at 38. My guest tonight is Michael McGregor, who describes himself in his latest book as “still looking for trouble”. Michael, Welcome to the show.

**Michael** Thank you.

**Presenter** Now, you were released from Parkview prison just over seven years ago. What was it like at Parkview?

**Michael** It wasn't too bad for most of the men in there. The food has improved a lot more to do in prison than there was when I first went away at the age eighteen.

**Presenter** Did you feel that it prepared you for life on the outside?

**Michael** I'm not sure that any prison really does that. They might keep dangerous men off the streets and they might prevent some people from committing crimes. You're on your own, though, when it comes to building a life for yourself.

**Presenter** So, how did you decide to build a life for yourself?

**Michael** I'd been in prison for something like ten years and I decided that I'd had enough of that life and I started to read and to study. Someone suggested that I start to put some of my stories down on paper. My idea was that it might help young people stay out of trouble if they knew what had happened to me. Two years later I had a book and it just grew from there, really.

**Presenter** "Inside out" was a great success while you were still in prison. How did that feel?

**Michael** That was a little strange, but very satisfying at the same time. One of the things that pushes people into crime is the feeling that there's no hope in their lives. I think seeing that you could achieve things, even from inside prison, gave some of the people in prison a feeling of hope again. I was very proud of that.

**Presenter** Your latest book, "Over the wall", goes back in time to your childhood. What do you think now when you look back at those years?

**Michael** I think a lot of things. First of all, I think how stupid I was. My family was always poor, but I don't blame that for the wrong things I did. You know, on TV and in the news, criminals are presented as people who try to blame anybody but themselves for their crimes. In fact, most people I met inside felt very guilty about the things they had done and blamed themselves.

**Presenter** You've also been asked by the government to advise on changes to prisons, haven't you?

**Michael** Yes, that's right. Some major changes are being planned, particularly to the kind of courses being offered in prisons. It's felt that more education, particularly things like the use of computers, will help people stay out of prison, and I have to say I agree.

**Presenter** You also believe that sport can be a useful way of helping people to stay out of trouble.

**Michael** Yes. I know from my own experience that sport becomes very important in prison. It gives prisoners an aim and a reason to work together.

When you eventually leave prison, it's essential that you know how to work with other people.

**Presenter** Now, you mentioned some of your plans for the future before the show. I know that a film studio is very interested in.....

### **Tapescript 2.5. Crimebusters**

#### **P-Presenter, M-Matt**

**P** Right, now to finish on Crimebusters today we're going to tell you how not to steal a car. The story began when Mr matt Holden, who you'll be hearing from in a moment, parked his car in his usual place in Crescent Road, Ealing, and then went to work. When he came out of his office that evening, he found that his car had disappeared, and phoned the police. What happened next, Matt?

**M** Well, I reported it to the police and only a couple of days later they phoned me and said it had turned up. It had been just, you know, dumped at the side of the road, a couple of miles away. I went to pick it up, and of course the police said they didn't think they would catch the person or people who had stolen it, but anyway I was just glad to have my car back.

**P** What condition was it in?

**M** Well, the thief had crashed it and the back light was smashed but nothing serious. At least there was nothing missing. I mean they hadn't taken the radio or anything. And what surprised me most of all was that my camera, which I'd forgotten to take out of the car at the weekend and had left in the glove compartment, was still there. I mean it's a good camera, it's a Nikon, and it's worth quite a lot of money. And it had a film in it which was half-finished, so I was really glad not to have lost my photos.

**P** So then what?

**M** Well, then about a week later I finished the film and sent it off to be developed. And when I got it back, I looked at the photos. First there were a lot of photos I'd taken when I was on holiday. But then I saw some of a man I didn't know, and also of a girl. Well, I thought they must've mixed up my photos with someone else's at the shop, but then when I looked at them a bit more carefully I saw that the guy was in my car and he had a screwdriver in his hand. So then I realized what had happened.

**P** Matt took his photos to the police and they recognized the thief, 29-year-old Lee Hosken, straight away. It turned out that when he stole the car he found the camera and decided to take a picture of his girlfriend who was with him, and then he got her to take some pictures of him. He even posed with the screwdriver he'd used to break into the car. But then when he crashed the car, he forgot to take the camera, and left it in the car! As the police spokesman said afterwards, "It's amazing just how stupid some criminals can be".

### **Tapescript 2.6. A Conversation between a Policeman and a Witness**

**Policeman:** Okay, now, Mrs Cook, just start at the beginning and tell me what you saw.

**Witness:** Right. Well, I'd just turned the TV off. I'd been watching my favourite game show, and that starts at 4 o'clock, and it had just finished, so I was getting up to make myself a cup of tea.

**Policeman:** So you were in the living room?

**Witness:** That's right. I was just by the window. Suddenly, I heard a crash and looked up and I realized there was a young man breaking into a car across the street.

**Policeman:** Did you call the police immediately?

**Witness:** Well, no. The first thing I did was pick up my mobile phone and take a photograph. I thought it might be useful evidence later. Then I picked up the other phone and dialled 999.

**Policeman:** Did you go outside at all?

**Witness:** Oh, dear me, no! What was I going to do? Try to stop him from escaping? No, I knew that the best thing was to watch carefully and try to remember every detail of what was happening.

**Policeman:** So describe the young man to me.

**Witness:** I would say he was mid-twenties, about one metre eighty. He reminded me a lot of one of my neighbours, Simon, except that he was a little bit thinner.

**Policeman:** So, mid-twenties, quite tall, thin. Anything else?

**Witness:** Yes. He was wearing a black top and jeans. He had a football scarf around his neck and he had pulled it up over his face, so I didn't see that very clearly. I think he had thick black hair, but most of it was hidden under a baseball cap, so I can't be sure.

**Policeman:** And then he ran off, did he?

**Witness:** That's right. He was there for about five minutes. He took the stereo out of the car and a leather briefcase.

**Policeman:** And what time did the police officers turn up?

**Witness:** I waited another ten minutes and then I saw them at the end of the street. It must have been about fifteen minutes after I heard the crash.

**Policeman:** Right. Well, you've been very helpful, Mrs Cook. We've got your details, so if we want to speak to you again, we'll be in touch.

### **Tapescript 2.7. Different Views on Crime**

#### **Speaker 1**

There's still a problem with cars being stolen, but at least there are fewer burglaries. We see police officers on the streets around here much more often now, and I think that prevents a lot of crime. People who are thinking of robbing

a house know that there's a much greater chance of being seen by police these days. The neighbours all agree that the officers have done a good job in bringing down the level of crime around here.

**Speaker 2**

I've discussed it with the rest of the members of my family and we all agree that we feel less safe than we used to. It seems like every time you pick up a newspaper there's a report of a crime, and it wasn't like that five years ago. Then, you could go out at any time of night or day and not have to worry. Things are different today, though.

**Speaker 3**

According to the police, this is one of the worst areas in the city for crime, but what do you expect? People around here are very poor and it's not surprising that some of them turn to crime. Personally, I would never steal anything, but some people in this neighbourhood have got nothing to lose. I'm not saying that what they do is right, but I can see why they do it.

**Speaker 4**

I've got relatives who have been burgled or who have had their car stolen and it's always the same story. The police listen to your statement and file a report, but they know and you know that there's very little chance of getting your things back. Mostly, they just give useless advice like "always lock your car". How does that help when the thieves just smash a window to get in?

**Speaker 5**

Things were getting bad round here so we decided to do something about it ourselves. It's called a Neighbourhood Watch scheme. The idea is that we keep an eye on each other's houses and if we see anything suspicious, we call the police. That way, you can go out and know that someone in your area is watching your property for you. It's made a big difference and the police are really impressed with the idea. Maybe other neighbourhoods should do the same.

### **Section 3**

#### **A Book is a Source of Knowledge. Library**

#### **Tapescript 3.1. Blackbirds**

##### **Blackbirds**

For some hours now  
I've watched two blackbirds play  
a tireless game of tag  
on the spare, black branches of an apple tree.  
Saw and felt the tension.

Caught the moment  
till one gave way.

And something in this dance,  
repeated endlessly along the stiff cold day,  
has drawn my thoughts together  
letting the road between us  
appear clean  
swept of last year's sodden leaves,  
and old griefs.

So as this day thins out  
And the year turns,  
I keep my watch and wait.

### **Tapescript 3.2. Interview with Graham Greene**

I = Interviewer

GG = Graham Greene

- I The main problem about interviewing Graham Greene is that there is so much one could ask him about, so many things he's done, places he's visited during his seventy-eight years, as well as writing more than twenty of this century's most ingenious, inventive, and exciting novels. In appearance, he's tall and slim, with that slightly apologetic stoop that tall people sometimes have. A modest, affable man, who seemed at first a little nervous of my tape-recorder. 'Every novelist', he once wrote, 'has something in common with a spy. He watches, he overhears, he seeks motives, and analyses character. And as he does so, there's splinter of ice in his heart.' That's an essential quality, according to Graham Greene.
- GG You've got to be cold, and you mustn't get emotionally involved with your characters.
- I So you have to preserve a distance from your characters?
- GG You've got to preserve a distance. I mean, they're going to come out of your guts, as it were, and you've got to cut the umbilical cord very quickly.
- I What about the kind of ice in the heart that you need when you're listening to other people's conversations, or observing the way they're reacting...
- GG Yes ... actually, I used that phrase about er ... when I was young and I was in hospital for appendicitis, and there was a small boy who had broken his leg at football, and he died in front of one's eyes. And then the parents arrived, they'd been summoned to the hospital, and arrived too late, and the mother broke down, and wept by the bed, and used the kind of banal

- phrases that a bad writer would use in a book. And then, I mean, the fact ... all the other people in the ward put on earphones over their ears, and I'm afraid I didn't. I ... I just ...
- I You listened because you felt it was something you could use.
- GG ... because it was something I could use.
- I Do you observe yourself closely, too, your own emotions? Are those important for a writer to use?
- GG Erm ... I probably do without knowing it, because I went through psychoanalysis when I was sixteen, and that probably gave me a habit of ... observing.
- I How much do you use your own experience, then, I mean, places you've been to, people you've met, in your writing?
- GG Not people, much. I mean (mumble) except perhaps a very tiny, minor character, or somebody who passes across the stage, as it were, without any speech. But er ... the main character has to be imagined, and therefore some of one must be in him, but he's a kind of composite figure, like we're composite figures of our fathers and grandfathers and great-grandfathers.
- I Graham Greene's flat at Antibes in the South of France contains several abandoned, unfinished novels. Greene says that as he writes a novel, the narrative is outside his conscious control. He hands over that control to the story and the characters, and he never knows, therefore, until he's at least a quarter of the way into the book, whether it will actually grow into a complete novel or not.
- GG As a rule, one knows the beginning, and the middle, and the end. The great thing is to let the characters dictate ... certain extent. They, they, they probably won't dictate any change in the end, because in the end is one's beginning, as it were. But er ... it's a very pleasant sensation when one gets up from a day's working – 'Well, I never thought that er ... I never thought of that!'
- I *Ways of Escape* is the title of your second autobiographical book.
- GG Yes.
- I You said that a large part of your life, writing and travelling, is escape. Escape from what?
- GG Boredom.
- I Is that boredom with the world or with yourself?
- GG B ... with both, probably. (laughs)
- I I find it hard to understand in a way how someone who has a great curiosity about people, and who also has the means and the opportunity to travel, can nevertheless be bored.
- GG Well, I think one is born with a capacity for boredom. I've ... I

experienced it first, terribly, at the age of sixteen. And er ... even ... even danger doesn't destroy boredom ... for instance, during the Blitz, one could be afraid for about an hour or so, but then one became bored ... became increasingly boring. And once when I was ... I think it comes in *Ways of Escape*, when I was caught in crossfire on the Suez Canal, one was afraid for a while. One was for about two hours or more on a sandbank; and then one got more and more bored. So I think ... it is a disease, really.

I But you have sought danger as a way of ...

GG Yes.

I ... relieving boredom.

GG Yes, but then unfortunately the danger (lauhg) becomes boring!

### **Tapescript 3.3. British Literature: The Classics**

#### **William Shakespeare**

William Shakespeare, Britain's greatest playwright, was born at Stratford-on-Avon in England. Stratford is now the second most-visited town in Britain. People come to see his plays, performed by the Royal Shakespeare Company at the theatre which is named after him, and to see his tomb.

In the early 1590s, Shakespeare went to London. He set up his own theatre, the Globe, where his company performed his plays. An exact reconstruction of the Globe is being built and visitors can now experience what it was like to go to the theatre 400 years ago.

During Shakespeare's lifetime, most of his plays were performed at the Globe Theatre, a wooden theatre in London.

#### **Charles Dickens**

Dickens was probably the most popular novelist in the English language in the nineteenth century. When he was only 12, Charles had to leave school and work in a factory. His novels often tell the stories of young children who work hard to escape a life of poverty.

Many of the stories were set in London and his novels show how the city changed during his lifetime.

Most of his books first appeared as series in magazines. Each week or month, Dickens had to write another chapter of his story. He had to write fast and sometimes changed the stories if the public did not like his last chapter or particularly liked certain characters. *Oliver Twist* is the story of an orphan thrown out of the poor house because he asks for more food.

#### **Charlotte, Emily and Anne Brontë**

The Brontë sisters were exceptional writers of poetry as well as fiction. Between 1847 and 1848, all three sisters published novels. They all wrote under different names because "good" women were not allowed to write: Emily



Brontë became Ellis Bell; Charlotte Brontë, Currer Bell; Anne Brontë, Acton Bell.

*Wuthering Heights* by Emily Brontë is one of the most famous of their novels. The story tells of the destructive and passionate love between two children, Catherine and Heathcliff, who grow up on a farm called Wuthring heights. Heathcliff leaves the farm when Catherine, for reasons of class, refuses to marry him.

All three sisters died very young. The house where they lived is now a museum and you can walk from it over the Yorkshire moors to the farm where *Wuthring Heights* is set.

### **Thomas Hardy**

Thomas Hardy was both a poet and a novelist. Hardy wrote about the English countryside, in particular Dorset in south-west England, where he came from. Hardy wrote romantic love stories and showed how farming life was rapidly changing with the introduction of machines. His stories take place in Wessex, an ancient name for a region of south-west England.

His last two novels, *Tess of the D'Urbervilles* and *Jude the Obscure*, were both very controversial, particularly in their treatment of sexual passion. Annoyed at public response, Hardy spent the rest of his life writing poetry.

Hardy based his novels on real towns and villages in south-west England. The town of Casterbridge in *Far from the Madding Crowd* is actually the real town of Dorchester.

### **Jane Austen**

Jane Austen spent her short life in Hampshire, near the south coast of England. Her novels describe the everyday life in the upper-middle class circles she knew best. Money and social position were very important and the only role of a woman of that class was to find a rich husband.

Her characters spend most of the time in the countryside, doing little or no work. Occasionally they go to London; sometimes they go to Bath, a fashionable town. Her novels may sound boring, but they are a record of what life was like for the upper-middle class in the early nineteenth century and are among the finest and most entertaining novels written at the time.

## **Tapescript 3.4. Modern British Literature**

### **Women writers**

There have always been good women writers, but until the 1950s it was not easy for a woman writer to sell many of her books under her own name. Many nineteenth-century women writers used male pen names or pseudonyms: George Eliot, an important nineteenth-century writer (1829-1880), never used her real name which was Mary Ann Evans.

Things are changing. Since the 1950s, the number of well-known women writers has increased. Women writers are now winning prizes for literature. Nadine Gordimer, a South African writer, won the Nobel Prize for Literature in 1991 with *Judy's People*.

Jeanette Winterson's *Oranges are not the Only Fruit* (1985) was a very popular novel. It tells the story of a young girl who rebels against her strict family life. The book was made into a television series.

### **Multicultural English Literature**

A number of writers have used life in the former British colonies as the background for their novels. For example, Paul Scott's novels show the last years of the British presence in India.

English literature has benefitted from the work of Indian, African and Asian authors who write in English and who write novels from the point of view of the colonised, rather than the colonisers. Chinua Achebe, a Nigerian author, wrote *Things Fall Apart* (1958). The story tells how an important man in the Obi tribe is forced, by his own people, to leave his village when he fights the arrival of white English missionaries.

Some authors write about being English and being of a different ethnic origin. *The Buddha of Suburbia* by Hanif Kureishi (1990) is the funny story of a young British boy, of an Indian father and British mother, growing up in a London suburb.

### **Poetry and speech**

Some writers are changing the way English is written. They write English to show the way that they speak the language. They try to show rhythm and local accent in their work. This started in the 1960s with a group of poets from the city of Liverpool. Their poems are best understood when they are read aloud. Bookshops now arrange performances of modern poets' work and this has helped to make poetry more popular.

Some modern authors write stories about strange animals, violent human beings and bizarre events. One of the best writers of such stories was Angela Carter (1940-1992). In *The Magic Toyshop* (1967), the reader is never sure if Melanie, the teenage heroine, is going mad, dreaming or under the spell of her uncle's magic puppets. The book was made into a film.

### **Tapescript 3.5. A Book I Enjoyed**

One book that I've really enjoyed recently was, um, by Nick Hornby, um, and it's called *How to be good*. And it's about, um, a kind of typical, typical, prosperous, upper-middle class London family – the husband is a journalist and the wife is a doctor – and they have two nice, youngish children, um, and their life appears to be fine, but um, the husband, over the twenty years of his marriage, has become a very sort of bitter, cynical, unhappy man, um, and his

wife kind of wishes he was happier, she, she wishes that they were happier in their marriage. He, he never seems to have a good word to say about anybody, he's always very critical about everything, um, and she would like this to change, she would like them to be kind of happy – not carefree, necessarily – but just happier than they are. Um, and one day he, he, he suffers from a bad back and he goes off to see a, a kind of a faith healer – which is very very unlike him, I mean he would normally dismiss faith healers as complete nonsense – but he goes to see a faith healer, and the faith healer completely cures his bad back, in in in an hour. Um, this thing that he's suffered from for years is is is cures, um, and the faith healer also starts to have a kind of a, an influence on his character, on his personality and he he very quickly changes from being an extremely cynical, unhappy, but quite funny, man, um, to being an extremely caring, socially-aware, but very unfunny man. Um, and his wife obviously notices this change and he starts to introduce all these plans to the household to try to make the world a better place, he he becomes obsessed with with making the world happier and making people happier, um, and he does things like, he forces his children to play with the most unpopular children in their class, because he thinks that they ought to play with unpopular children, because it will make the world a happier place and he brings homeless people back home and gives them dinner and promises to give them dinner every Sunday, for example, and obviously, his family's reaction is, is, is, one more or less of horror, um.....and, you know, his children don't really like having to play with the most unpopular children in the class and his wife doesn't really like having homeless people coming for dinner every weekend, um, and she doesn't like this change that has come over her husband. She didn't like him before because he was too unhappy and cynical but she liked the fact that he had a sense of humour. Now, he's lost his sense of humour and he's gained a sense of social responsibility. Um, and it's extremely cleverly written in that I certainly instantly recognized the type of family that this was and I recognized some of my own kind of personality traits in the traits of David, I'm ashamed to admit, that – this kind of natural cynicism, and and reaction of “Deuch!”, you know, not really not really caring about a lot of things that one should care about. Um, and it's, it is a very, very funny book, I mean Nick Hornby is, is, is best known, I suppose, as a comic writer, um, and it did make me laugh out loud, laugh out loud. Bits of it really were very funny indeed, but there's this kind of, uh, always this this undercurrent of a, a deeper philosophical message, which makes it quite a serious book at the same time. I think that's why I liked it.

**Tapescript 3.6. A Scene from *The Importance of Being Earnest***

**LB-Lady Bracknell, J – Jack**

**LB** Do you smoke?

**J** Well, yes, I must admit I smoke.

**LB** I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?

**J** Twenty-nine.

**LB** A very good age to be married at. I have always been of the opinion that a man who desires to get married should know either everything or nothing. Which do you know?

**J** I know nothing, lady Bracknell.

**LB** I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. What is your income?

**J** Between seven and eight thousand a year.

**LB** In land, or in investments?

**J** In investments, chiefly.

**LB** That is satisfactory.

**J** I have a country house with some land, of course, attached to it, about fifteen hundred acres, I believe; but I don't depend on that for my real income. In fact, as far as I can make out, the poachers are the only people who make anything out of it.

**LB** A country house! You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen could hardly be expected to reside in the country.

**J** Well, I own a house in Belgrave Square.

**LB** What number in Belgrave Square?

**J** 149.

**LB** The unfashionable side. Now to minor matters. Are your parents living?

**J** I have lost both my parents.

**LB** To lose one parent, Mr Worthing, may be regarded as a misfortune; to lose both looks carelessness. Who was your father? He was evidently a man of some wealth.

**J** I am afraid I really don't know. The fact is, Lady Bracknell, I said I had lost my parents. It would be nearer the truth to say that my parents seem to have lost me. I don't actually know who I am by birth. I was....., well, I was found.

**LB** Found!

**J** The late Mr. Thomas Cardew, an old gentleman of a very charitable and kindly disposition, found me, and gave me the name of Worthing, because he happened to have a first-class ticket for Worthing in his pocket at the time. Worthing is a place in Sussex. It is a seaside resort.

**LB** Where did the charitable gentleman who had a first-class ticket for this seaside resort find you?

**J** In a handbag.

**LB** A handbag?

**J** Yes, Lady Bracknell. I was in a handbag – a somewhat large, black leather handbag, with handles to it – an ordinary handbag, in fact.

**LB** In what locality did this Mr. James, or Thomas, Cardew come across this ordinary handbag?

**J** In the cloakroom at Victoria Station. It was given to him in mistake of his own.

**LB** The cloakroom at Victoria Station?

**J** Yes. The Brighton line.

**LB** The line is immaterial. Mr. Worthing, I confess I feel somewhat bewildered by what you have just told me. To be born, or at any rate, bred in a handbag, whether it had handles or not, seems to me to display a contempt for the ordinary decencies of family life. As for the particular locality in which the handbag was found, a cloakroom at a railway station might serve to conceal a social indiscretion – has probably, indeed, been used for that purpose before now but it could hardly be regarded as an assured basis for a recognized position in good society.

**J** May I ask then what you would advise me to do? I need hardly say I will do anything in the world to ensure Gwendolen's happiness.

**LB** I would strongly advise you, Mr. Worthing, to try and acquire some relations as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex.

**J** I don't see how I could possibly manage to do that. I can produce the handbag at any moment. It is in my dressing-room at home. I really think that should satisfy you, Lady Bracknell.

**LB** Me, sir! What has it to do with me? You can hardly imagine that I and Lord Bracknell would dream of allowing our only daughter – a girl brought up with the utmost care – to marry into a cloakroom, and form an alliance with a parcel! Good morning, Mr. Worthing!

### **Tapescript 3.7. An Extract from a Modern Romantic Novel**

I never set out to pinch anyone's bloke, let alone Nina's. The day it all started, picking up a bloke was the last thing on my mind. Even I don't go out on the pull in manky old combats and a sweater that's seen better days. All I was thinking of, on that drizzly afternoon was finding a cab home. Having started off in mist-like fashion, the drizzle had moved up a gear, as if it were thinking about turning into proper rain. At this point I was just up the road from Covent Garden with drizzled-on hair and a jumper starting to smell of a wet Shetland sheep. That

was when I saw Nina, coming out of a smart little restaurant, with a bloke on her arm.

If I can misquote Jane Austen here, it is a truth universally acknowledged that if you are fated to bump into someone like Nina when you haven't seen her for four years, you will be looking like a pig's breakfast. While she will be looking like a Sunday Times fashion shoot in silk and cashmere. Only about six paces away, she was talking and laughing in her silver-tinkle way to the bloke, who was holding her umbrella up to stop her getting wet. The last time I'd seen her (at a wedding four years back) she'd had some tall, dark specimen in tow. Although everything about him was theoretically perfect, I hadn't been particularly impressed, to me he'd seemed just a bit plastic, somehow. I don't quite know what it was with this one – he wasn't classically good-looking, exactly, but the spark hit me at once!

### **Tapescript 3.8. Different Views on Books for Young People**

**Speaker 1:** *Art Attack* is a collection of projects designed to amuse, entertain and keep young people busy. Using inexpensive materials that can be found around the home, together with some inventive ideas for recycling your household rubbish, the book contains great ideas for rainy days, party activities, presents and greeting cards. The book proves that you don't need to be a great artist to get brilliant results.

**Speaker 2:** We all know that you shouldn't judge a book by its cover, but you'll fall in love with *Let's Get Lost* before you even read a page. It's beautifully packaged and the writing lives up to the promise of the cover. It's about a girl who is the leader of a gang at school. Her mates are frightened of her and her teachers can't get through to her. But then she meets someone and her life starts to change.

**Speaker 3:** If you're someone who thinks they don't like reading, then try *Holes*. Considered a modern masterpiece, it is funny and gentle, gripping and surprising. It's highly recommended for both young people and adults, and it would be a pity for anyone to miss out on this wonderfully inventive novel. And now you can also read the sequel, *Small Steps*, which has just come out. This reunites readers with the memorable characters in a brilliantly plotted adventure story.

**Speaker 4:** *Like Mother, Like Daughter* is about the unique relationship that girls and their mums share. Loving mums, devoted daughters, mums with secrets and daughters with problems of their own fill the pages of this fantastic collection. The fourteen new tales by the very best writers are in turn hilarious,

moving, tragic and challenging, and they contain a lot that readers will recognize, think about and enjoy.

**Speaker 5:** *The secrets of love* is about the traumas of teenage love and the story features three sisters. Will Ellie's sensible attitude to life prevent her from going out with the gorgeous Blake? Is Abby's risky behaviour going to land her in big trouble? And what about the baby of the family, Georgie? She's a tomboy, with more male friends than the others, and so strong-willed that she'll never take no for an answer.

**Speaker 6:** Judy Blume's novels are an essential part of growing up. This set of three novels all tackle important issues that teenagers might come across in some form as they go through adolescence. Her style is very accessible and immensely readable. Though written over twenty years ago, these books still feel fresh and relevant, and, time and again, young readers will recognize themselves or others in the brilliantly portrayed characters.

### **Tapescript 3.9. An Interview with a Young Writer**

**Interviewer:** In her college scarf and trainers, 19-year-old Catherine Webb looks exactly what she is: a second-year history student at the London School of Economics. But while other students are in the pub or student union bar, she is here being interviewed by me about her latest novel. Welcome, Catherine.

**Catherine:** Thanks for inviting me.

**Interviewer:** Latest novel? That's amazing, isn't it? Your murder mystery, *The Extraordinary and Unusual Adventures of Horatio Lyle*, set in 19<sup>th</sup> century England, is your fifth published work, isn't it?

**Catherine:** Yes. Actually I wrote it when I was 17. Since then, I've done a sequel, and in the Easter holidays I'll get going on the third in the series.

**Interviewer:** Wow. I mean, many full-time authors find it a constant struggle to meet publishers' deadlines, but you seem to manage to come up with novels in just a few weeks, even while you're studying for a degree. How did you get started in all this?

**Catherine:** Well, I started writing stories, for fun, at the age of 10. At 14, I decided to try a full-length novel, and came up with *Mirror Dreams*, a tale of good versus evil in another dimension. My dad used to be in publishing, and suggested I send the manuscript to an agent he knew. When the agent offered to represent me, it freaked me out deeply, but in a happy way. The novel was bought by Atom Books, as was its follow-up, *Mirror World*.

**Interviewer:** So your literary career was up-and-running before your 15<sup>th</sup> birthday! Now, just two years after leaving school, I understand that you find yourself being invited to address other children about how to become a writer.

**Catherine:** Again, totally surreal. When I give a talk at a school, I'm usually put on the staff table for lunch, but half of me is saying, "Hey, I'm not a grown-up, put me with the others." I may technically be an adult in that I do grown-up things – rent a flat, go to the supermarket, but it doesn't mean I have to lose that sense of wonder and enthusiasm you have as a child.

**Interviewer:** So is that what makes you write, that sense of enthusiasm?

**Catherine:** Yes. You should always write what you enjoy. You don't really need to know about a subject in intimate detail because, whether you're writing about killer whales or flying spaceships, it's the things that are uppermost in your mind that will always come out on the page. And you most definitely shouldn't be discouraged if you don't get good marks for essays at school. Writing essays is just a matter of jumping through hoops, of making the right points and ticking the right boxes.

**Interviewer:** Do you think any of your characters are like you?

**Catherine:** The thing I love about writing novels is that my characters are so much more daring than me. My idea of rebellion is to wear odd socks. And the great thing is that, after a while, the characters develop whole lives of their own. At the start of every book, I paste up on the wall a sort of map of where the plot is going, but I find that, after about 10,000 words, characters do what they want to anyway.

**Interviewer:** Catherine, thanks for talking to me.

**Catherine:** Pleasure.

### **Tapescript 3.10. A Conversation between a Librarian and a Reader**

**Librarian:** Hi. Can I help you?

**Woman:** Er, yes. I've just moved to the area and I was wondering what I have to do to use the library.

**Librarian:** Right. Well, you have to fill in this application form here. It's quite easy. Just put your name, address and telephone number. And we will need to see some form of identification, just to prove you are who you say you are!

**Woman:** What kind of thing do you need? I haven't got my passport with me, I'm afraid.

**Librarian:** Have you got an electricity bill or a phone bill on you? We just need something that's got your name and address on it, really.

**Woman:** I've got a bank statement in my bag. Will that do?

**Librarian:** That's perfect. So, once you've filled in the form, I'll check the details on the bank statement, and then I'll give you a library card. That'll allow you to take books out of the library.

**Woman:** Are there any rules I need to know about?

**Librarian:** There are a few, yes. You're only allowed to have three books out at any one time.



**Woman:** I see. And how long can I keep books out for?

**Librarian:** You can have each book for two weeks. After that, you have to pay a small amount. It's fifty pence per week.

**Woman:** That sounds reasonable, I suppose. And, do you have a music section? In the library I used to go to they had lots of CDs which you could take out.

**Librarian:** Yes, it's the same thing here. The music section is on the third floor. And, once again, you can have three CDs at any one time, and can only have them for three weeks.

**Woman:** Sorry, I didn't quite understand that. Can I have three CDs and three books, or is it three of everything in total?

**Librarian:** Yes, sorry. I didn't make that very clear, did I? It's three things in total, so that might be two books and a cd, or two CDs and one book. Does that make sense?

**Woman:** Yes. They had exactly the same policy at my last library, too. That's fine. So, I'll just fill out the form now, shall I?

**Librarian:** Yes, please. If you don't mind.

### **Tapescript 3.11. Favourite Writers**

#### **Speaker 1**

You should read Andy Griffiths. He's an Australian writer and his books for children are hilarious! Sometimes books make you smile, but his are kind of books that make you laugh out loud. It can be a bit embarrassing if you're reading them on the bus or train. Sometimes the tears are running down my face while I read!

#### **Speaker 2**

My personal favourite is Enid Blyton. You can read her stories again and again because there's always lots of action. I've got all her books, and I've read all of them at least twice. My favourite one I almost know off by heart. I've read that about ten times now!

#### **Speaker 3**

Have you heard of a writer called Philip Pullman? Well, I love his books. They're set in a world where magic exists and people fly dragons and all kinds of crazy things happen. There's a lot of action and you're always surprised by what happens next. I don't know where he gets his ideas from, but I think they're great. He must have a lot of imagination.

#### **Speaker 4**

Anthony Buckeridge is my favourite. He wrote books about two schoolboys, Jennings and Derbyshire. They have lots of adventures and Buckeridge seems to know just how teenagers think. He really gives the reader an idea of what it's like to be that age, trying to understand what teachers want

from you and always getting it wrong. I think he probably had kids of his own that were the same age as his characters.

**Speaker 5**

I've read a lot of Maya Angelou's books, especially her autobiographies. I think it was from them that I realized I want to be a teacher. She writes about being poor and uneducated when she was a child, and as I read her book I thought, "I'd like to be a teacher and help children like that." I know it's a long way in the future, but I hope that's what happens.

**Tapescript 3.12. How Often do you Read?**

**Speaker 1**

Yes, I do read quite a lot – books and magazines – but if you asked me what my favourite books are, I'd have to say books for kids! I've got two kids of my own, and once they've finished reading a book, they pass it on to me. Children's literature these days is just so good! Take Harry Potter, for example. Much funnier and more exciting than books written for adults.

**Speaker 2**

I've always loved reading – ever since I was a young child. I can remember so clearly my mum teaching me to read. I loved every minute of it! Whether I'll ever actually manage to write a book of my own in the future, I don't know. But I'd really love to! It must be wonderful to see your name on the front of a book in all the bookshops. I'm so jealous of writers!

**Speaker 3**

Well, I've got two twins, Sammy and Denise, and they're both three years old now, so they're learning how to read right now. We read every day. I read to them first, and then I try to get them to read the words back to me. I think Denise is a little better than Sammy so far, but they're very competitive so I'm sure that I'll change!

**Speaker 4**

I've got hundreds of books at home, most of which I haven't read yet, to be honest. And that's the problem. Time. When you're a kid there seems to be loads of time for reading, but it's not the same when you're an adult. The only time I have is on the train into work each morning. It's about a half-hour journey, so I always take a book with me. It's a nice start to the day. I'm usually too tired to read on the way home, though!

**Speaker 5**

I'm definitely what you would call a lover of books, and I studied literature at university, actually, so I do like to think of myself as a bit of an expert. But, and this will surprise you, I almost never go into bookshops. It's not that I don't read – I do! But we've got a fantastic library in the town centre so I

get my books from there. I mean, what's the point of buying books when you can borrow them from a library for free?

## **Section 4** **In the World of Music**

### **Tapescript 4.1. Karaoke**

**Q:** So, Ken, tell me. What is karaoke?

**Ken:** Well, basically it's singing along to some recorded music. You have a microphone and there's some music playing and you sing the words – in tune, if you can.

**Q:** Where does this take place?

**K:** Well, all over Tokyo there are karaoke bars where you can go with friends, have a drink and sing karaoke. It's very common.

**Q:** Who performs it, then?

**K:** Anyone. Anyone who feels brave enough to sing in public, it could be you or me or anyone.

**Q:** It sounds as if you need a drink to sing in public. And what kind of music do you sing?

**K:** Well, it's traditional Japanese music for older people, but for young people it's mostly well-known Western pop songs, you know, Frank Sinatra, Phil Collins, Madonna, that sort of thing.

**Q:** Why do people enjoy it?

**K:** I don't know, really it's a chance to show that you could be a pop singer as well, I suppose it's also a way of showing how close you are to your friends. If you can make a fool of yourself in front of these people, then you really are good friends, that kind of thing.

**Q:** What about tango then, Philippa?

**P:** Tango is a very exotic kind of dance in Latin America, and it's especially popular in Argentina, where it came from originally.

**Q:** And where is it performed?

**P:** In concert halls or theatres, or maybe small bars.

**Q:** And who performs tango?

**P:** Well, in the theatre they're mostly professional dancers, although in dance halls and bars, everyone tries to dance the tango if the music is right.

**Q:** And what is the music they use to dance to?

**P:** Well, tango is both the dance and the music. You dance the tango to music specially written for it. They use the violin and the accordeon quite a lot for it.

**Q:** And why do you think people enjoy it?

**P:** Well, it's a very passionate dance. It's full of life, it's great fun.

Q: Can you dance it?

P: Yes, well, not very well, but I try!

### **Tapescript 4.2. A Rock Concert**

Man: Hello, Sheila.

Woman: Hello.

M: You went, didn't you?

W: I did.

M: I can tell. You're looking half-asleep (Bit sleepy.) Did you enjoy it?

W: Oh, I did...a great deal. Did you?

M: Oh, I thought it was amazing.

W: I didn't see you there.

M: I was there! (I'm sure you were.) You didn't see me? I was there in the front row jumping up and down.

W: Well, there were about 10,000 of us...

M: I know. Where were you?

W: Quite near the stage. Pretty loud.

M: You thought they were good?

W: Oh, I did, yes....marvellous.

M: I thought they were amazing, just like their records....Well....

W: I thought they were better.

M: ....better. Yeh, I thought they were better too. And er....just that feeling of being in 10,000 or I don't know how many people there were....

W: About that much.

M: Being in a (Yes, I know.) huge great crowd.

W: I felt a little bit old....they were all (Old?) a good ten years younger than me.

M: Come on they weren't. Anyhow, you don't have to be fourteen years old to go to a concert.

W: I know....it's just that we haven't been for ten years; it's getting back into the habit of going.

M: Well, there were all sorts of people....of all ages there, I thought. But an amazing reaction from the crowd, too, wasn't it?

W: Fantastic, fantastic. That wonderful solo....what was it called?

M: Er....the one on...Purple Night (Purple Night)....when the base.... the base guitar goes up, then it has that extraordinary drum solo at the end.

W: Wonderful. And when they lit their lighters and matches at the end....that was a wonderful feeling, wasn't it? (Great, wasn't it?) Great!

M: I was exhausted by the end.

W: Me too.

M: I know....I went out afterwards...I kind of went out into the night, walked home and er went up to my bedroom and just played all their records, really, then I went to sleep...

W: Did you? No wonder you look tired! If you hear of any more, let us know.

M: Yeh, well, there are a couple of things coming up next month, which aren't definite yet, but if I can get tickets...

W: Oh, great, will you?

M: Yes, yes, I'll let you know.

W: Oh, marvellous.

### **Tapescript 4.3. British Music and Nighlife**

#### **Music, music, music**

The British music scene is extremely varied. There are many different types of music and groups that you can enjoy. If you want to, you can go to a techno night at the local club on Friday, a classical concert on Saturday and see a reggae band live on stage on Sunday.

It is difficult for groups in Britain to have lots of fans or sell lots of records because there are so many different types of music. There are even more types than are listed above. Bands do not last long and very few groups stay in the Top 20, a list of the best-selling records, for more than one or two weeks. Even if they are in the Top 20, it does not necessarily mean that they sell many records.

#### **International influences**

Pop music in Britain is influenced by music from all over the world. Many teenagers in our survey liked reggae, which comes from Jamaica. Boys also enjoyed dancing and listening to Black-American rap.

Some music in Britain is a mixture of styles. Ragga brings together rap and reggae, for example. Pop music is also influencing traditional music. Recently some young musicians of Asian origin have started to mix bhangra (traditional music from the Punjab region) with Western pop.

#### **Clubs**

Most clubs play different types of music and attract different types of clubbers each night. For example, Fridays might be "rave nights" when the DJ plays only rave music. To get into many clubs you have to be over 18 or 21. Sometimes you have to be a member and there's often a dress code: if they don't like the way you look, they will not let you in. Often you just have to look trendy.

#### **Tapescript 4.4. A Story about the Inventor of the Moog Synthesizer**

Presenter: In this section of the programme, we're going to look at the life and work of Robert Moog, the inventor of the electronic musical instrument, the Moog synthesizer.

Robert Moog, who died aged 71 in 2005, built the first voltage controlled synthesizer, an electronic music machine which has had an extraordinary impact on how modern musicians compose and record. Although the Moog synthesizer – the word rhymes with “vogue” not “fugue” – has had its greatest application in popular music, it first came to public notice when Walter Carlos used it to record the Brandenburg Concertos and other works by Johann Sebastian Bach. Classical music purists were horrified at the synthesizer's deadly accurate, “artificial” rendition of Bach's works, but others discovered a new beauty in the pure mathematical precision of the sound.

Moog had been inspired as a child by Leon Theremin, a Russian scientist who, in the 1920s, invented an electronic instrument which could be “played” by waving the hands near two metal rods attached to a wooden box. The theremin made sounds by manipulating electrical waves to denote timbre, pitch and volume, but it was difficult to maintain pitch and it did not catch on. As an engineering physics student, Moog pursued a hobby of building theremins and other electronic instruments. He developed his synthesizer in 1964 after a composer told him about the need for user-friendly electronic instruments using new computer technology.

Though the Moog synthesizer quickly caught on with experimental musicians and makers of science fiction movies, it was not until the psychedelic rock movement of the late 1960s that mainstream musicians embraced it. Then Moog was building instruments for some of the biggest musical acts of the day, including The Doors, The Grateful Dead and The Rolling Stones. Arguably, before the Moog synthesizer, you'd have to go back to the invention of the saxophone by Adolphe sax in the 1840s for a new instrument of similar impact. By 1968, Moog was a celebrity.

But by the early 1970s, boom had turned to bust and Moog was forced to sell his company. A second generation of more user-friendly synthesizer offered by ARP Instruments came to dominate the market, replacing the classic Moog. Moog sold a controlling interest in his struggling company, and, more importantly, rights to the Moog Music name, to a venture capitalist, who sold it a few years later to the musical instrument manufacturer Norlin. Moog continued to work for the company, designing guitar effects, guitar amplifiers and other small electronic gadgets, but left in 1977, blaming corporate politics for his departure.

In the 1990s and early years of the new millennium, there was a revival of interest in the original Moog synthesizer, with Moogs being used by modern

musicians for many genres of music, including electronic dance music. old or vintage synthesizers commanded high prices, and Moog became a cult hero for many young musicians. In 2002, Moog reclaimed the rights to the Moog brand, started a new instrument business and began selling instruments bearing his name again. he continued inventing for the company until his death.

#### **Tapescript 4.5. Listening to the Radio**

##### **Speaker 1**

When I listen to the radio, which I do quite often, I imagine what it's like to be a DJ. You bring a lot of happiness into people's lives, and I'd love to do that. I don't know what qualifications you need, but it's definitely the career for me. If I couldn't do that, then maybe I would try to get into radio in some other way, maybe producing programmes.

##### **Speaker 2**

The radio is always on in my room. It cuts out the noise of the traffic outside my window, so I can get a lot of work done. I find it helps me to focus on what I have to do, especially if it's music I like. I can study for two hours and it might only seem like half an hour if I've got music on in the background.

##### **Speaker 3**

I like listening to music, but the phone-in programmes are my favourite. Local people call and tell the DJ what they think about different things, and it's interesting to hear what everyone has to say. I disagree with a lot of people, but it's good that everyone has a chance to speak. I've never called in, but I might one day.

##### **Speaker 4**

When there's just you on your own, silence can make loneliness worse. The radio is always good company. The DJs are really friendly and it's just like having someone else in the house, even though you can't talk back to them – unless you phone the station, of course. I often sing along and it just makes the whole house feel much more alive, really.

##### **Speaker 5**

There's a lot of pressure in my job, so when I get home there's nothing I like more than to put the radio on. I'll often do a bit of housework with music playing and it really helps you get rid of all the stress from the day. By the time I've cooked dinner, with the radio playing in the background, I feel completely calm and I'm ready for whatever I've got planned for the evening.

#### **Tapescript 4.6. An Interview about Abba**

##### **I-Interviewer, J-Journalist**

**I** Who wrote Abba's songs?

**J** Well, Benny and Bjorn wrote the music together, Benny on the piano and Bjorn with his guitar. Stig Andersson, who was their manager, usually thought of the titles, for example, SOS or Fernando and then it was Bjorn who wrote the lyrics for that title. At first, it was very hard for Bjorn to write lyrics in English – it's easy to forget that he was writing in a foreign language – but by their third album, his English had improved, because he was reading a lot and travelling, and he started to feel much more confident.

**I** Why didn't they do many tours?

**J** There are several reasons. For one thing they didn't really need to – Abba's records were always number one in the charts without them going anywhere. But perhaps the main reason was that after Agnetha and Bjorn's children were born, Agnetha wanted to spend more time with them – she hated leaving them. And she also developed a bit of phobia about flying. She became less and less enthusiastic about appearing in public, especially abroad.

**I** Did they have a lot of problems with the media?

**J** Well, I suppose like with so many famous people, the press were always making up stories about them – for example, when they arrived in Sydney at the beginning of their Australian tour the tabloids said that they were just across: who'd come over, not the real singers. There was also a story that they'd made a deal with a Russian record company to get paid in potatoes, because they didn't think the rouble was a stable currency! And then, of course, the press were always intruding in their private lives.

**I** Who was this most difficult for?

**J** Well, Anni-Frid had a hard time about her father. She thought her father had died when she was a baby, but then a German journalist claimed that he was in fact alive and living in Germany - which turned out to be true! But I'd say that Bjorn and Agnetha suffered most, particularly at the time of their divorce. They tried to make things easier for themselves by telling journalists that it was "a happy divorce", but as Agnetha says in her autobiography, "we all know there are no such things as happy divorces".

**I** Why did Agnetha become a recluse?

**J** I think probably she had got tired of all the media attention and wanted to be left alone. And also she was really shocked by a serious car crash she had in the 80s. Nowadays she spends most of her time alone, especially now that her children have grown up. She lives on an island in Sweden, and there's a big "Keep out" sign outside her house.

**I** Do the members of the group still keep in touch?

**J** To a certain extent. Benny and Bjorn still work together so they see each other a lot, but they don't see the two girls very often. Bjorn and Agnetha have two children, so they meet occasionally but not very often. Anni-Frid lives abroad but she visits Sweden from time to time and says hello to the boys.



**I** Do you think Abba will ever play together again?

**J** No, I don't think they will play again. There was a time once when it seemed possible – they came together once in 1986 to be interviewed on a TV programme, and there was talk of another Abba album, but it never happened. Bjorn said recently that for Abba to play again it would have to be something “absolutely extraordinary”- and I can't think what that could be.

## **Section 5** **“Difficult” Children**

### **Tapescript 5.1. Supermodel**

- V1:** It's amazing how many people I interview for this programme tell me what idyllic childhoods they had and I wonder if my guest today will say the same. She's Agnetta Linstrom, supermodel! Agnetta, welcome to our studio. You are indeed a very beautiful woman. Clearly it's made you a lot of money. Are you glad you were born beautiful?
- V2:** Actually, I wasn't born beautiful. My mother was a very good-looking lady so everyone was surprised. I was such an ugly little thing.
- V1:** That's hard to believe. So your mother was very attractive and you were not and you remember this. Was this difficult for you?
- V2:** Not at all. Until I was five everything was perfect. In a way it was good not to be a pretty child. I had to try harder.
- V1:** Try harder?
- V2:** Yes. I had to work hard to make people love me.
- V1:** That sounds a strange thing for a child to have to do. What happened to end this happy childhood?
- V2:** My mother went away. I mean she left my father and me for someone else.
- V1:** That must have changed things.
- V2:** Yes. I was sad for a long time but it also helped me to be strong. I worked harder at being good at things. I still do and that's why where I am now.
- V1:** That's very interesting. It's as if you learnt when you were very young how to make yourself acceptable to others. And you still do that.
- V2:** I don't mind that. I am who I am.
- V1:** Do you mean, perhaps, you are still that ugly little girl who lost a beautiful mother?
- V2:** It could be. Yes, I think inside I am an ugly little girl.
- V1:** Perhaps too ugly to be loved by her mother.
- V2:** No, no but it is important to be loved.
- V1:** You sound sad when you say that.

- V2: Yes.  
 V1: And now you are beautiful, rich and successful.  
 V2: Yes, I am. (hesitantly)  
 V1: You sound as if it's not quite enough.  
 V2: It is never enough, is it?  
 V1: No. So Agnetta let us look at your life now ...

### **Tapescript 5.2. Superhead**

- V1: So when you were asked to take on the role of 'Superhead', as it's come to be known, of this school which had 'failed' its children, you didn't hesitate?  
 V2: Of course, I thought about it but I love teaching and I like children and I thought I could make a difference.  
 V1: But these were some of the most difficult children you could meet, the school in a very deprived area. Surely this was an impossible task?  
 V2: Nothing is impossible if you have the support of others and you can get the children on your side.  
 V1: But you did fail. You resigned after two years.  
 V2: I don't think I failed but I knew that I didn't have the full support of the education authority or the school governors. So I decided to resign. It was a difficult decision.  
 V1: But why do you think you didn't fail then?  
 V2: Because I think things were getting better. You could see it in the behaviour of the children. Before I started there was a serious problem with class attendance. By the time I left only a few children were still not attending on a regular basis.  
 V1: These were, I take it, the real troublemakers.  
 V2: I would prefer to say they were the most damaged children. They needed most help and I couldn't give it to them in that setting.  
 V1: What do you mean?  
 V2: They needed to be in a separate institution with smaller classes and more individual attention.  
 V1: And you weren't allowed to do this?  
 V2: No, I wasn't. I was told they had to stay in the school and this contributed to why the school did not improve much as it should have done.  
 V1: And to your resignation?  
 V2: Yes. I was not supported in what I wanted to do.  
 V1: But other things were against you too. The school wasn't given enough money for new building work ...  
 V2: Oh, no, the money was there but the builders did not complete in time.

We had to open the school while the building work was continuing. This was not a good beginning.

V1: And some of the teachers were not happy about what you were doing?

V2: Not exactly. However I did expect the teachers to support me and if they were not happy they could have left. When I suggested this I did not find that the governors agreed with me.

V1: So in the end you resigned.

V2: I did. But if I could I would go back tomorrow. I believe the children were sorry to see me go. I didn't finish my job. I let them down but there was no other way I could see.

### **Tapescript 5.3. I Prefer a Big Family**

I've got one brother – Roland. He's all right, I suppose, but I wish I had more brothers and sisters. I think it must be awful to be an only child. An only child is often spoilt – they get everything they want from their parents all the time. And then sometimes they're a bit shy or at least not very sociable because they're not used to being with other people. Well, I suppose there are some advantages too, I mean, you get lots of attention and time from your parents and you don't have to share everything with the other children. But I think big families are better. A big family teaches the older children how to look after the younger ones and that's a good thing. All the big families I know are always friendly and good fun. Of course, it's more expensive to look after a big family – so money can be a problem. Personally, I think the ideal family size is four I'd like to have a sister and two brothers. That would be nice. Roland's OK though. He's nineteen now – two years older than me. He's tall, dark with black wavy hair and brown eyes. Some of my friends say he's good-looking but I don't know about that. He's very quiet and rather serious. He reads a lot and likes fishing. Last year, he started helping our local youth club. The younger children like him very much. He organized two summer trips for them.

The person in my family who I get on best with is my cousin Ellie. She's really great. She's a year older than me – 18. She's got long, straight, fair hair. She's medium height and quite slim. She's very pretty too. I stay with Ellie's family in the summer. We go cycling a lot – round the countryside. We go dancing too, sometimes – Ellie likes the same kind of music as I do. She had to take her exams again last year – but she passed them the second time. Then she left school and she got a job in a bank. She's changed quite a bit since she started working at the bank. She's made a lot of new friends and she goes out a lot more in the evenings now.

#### **Tapescript 5.4. Children's Opinion about their Parents**

**Speaker 1** I get on very well with my parents. Whenever I have problems with my friends or with my schoolwork, I know they're always there to listen and give advice. They've taught me a lot. They've got a lot of experience and they're always happy to share their knowledge with me.

**Speaker 2** My mum and dad want me to go into the family business. We've got a restaurant and they've always thought I'd become a chef. They don't like the fact that I actually want to become a policeman. We've had arguments about it, but they have to realize that it's my life and I have to make my own decisions.

**Speaker 3** Mum and Dad are okay, but they seem to think I'm still a kid. When I go out with friends, I always have to be back home by ten o'clock and they call me on my mobile to check where I am. I have to ask permission for almost everything I do. It doesn't seem fair sometimes.

**Speaker 4** Work is very important to my parents and they both have very good careers. The thing is that when I've got problems, they're usually too busy to sit down and talk about it. It seems like every weekend one of them is off on a business trip somewhere, and I miss them. I wish we could be together a bit more, really.

**Speaker 5** My parents never had the chance of an education, and I think that's why they want me to do well at school. That's fine, but I wish they would relax a bit. They always want to know what grades I get each day, and I find it quite stressful. I can't get As all the time, but I don't think they understand that.

### **Section 6**

#### **Mass Media of Communication in Contemporary Society**

##### **Tapescript 6.2. An Announcement about Television Series**

**Speaker 1** In *Behind Closed Doors*, starting on Tuesday, we meet the Gregson family. They're just an ordinary family – Dad's a teacher, Mum's an office worker and the two teenage kids are at secondary school. And then one day their lives are transformed when Mum wins an incredible amount of money on the lottery. Watch what happens to them because of this win – their lives are never the same again.

**Speaker 2** The series *Moving On* starts on Wednesday. It's about the people who work in a factory in an industrial town and each episode focuses on one of the workers. We see that person's home life, their problems and their adventures, as well as their experiences at work. Each of the characters is fascinating in their own way, and they're all different from each other.

**Speaker 3** At the beginning of the new drama series, *Wide Boy*, which starts tomorrow, George Morton is at the top of the tree. He's running a huge company and he's living a life of luxury. It's what he always wanted and what he's spent

all his life trying to get. But how did he get there? The series takes us back to his earlier life and shows us what he did in order to get what he wanted. And, as we see, he's got some secrets he doesn't want anyone to know about.

**Speaker 4** Tonight sees the start of the new police series *Let's Work Together*. It's a police series with a difference. Detective Alan Tait wakes up one morning and he finds that he has been transported back from the present day to the 1970s. He's still a policeman, but in another era, when life was different and police methods were different too. Watch him as he struggles to get used to working in a totally different world – a world he doesn't like.

**Speaker 5** A new series of *No Trouble* starts on Friday and so once again we meet the nurses of Holbrooks Hospital as they do their best to do their difficult jobs well. The four girls are still living in the same flat but a whole new lot of things happen to them. As in the previous series some of these things are comic and some are tragic, so the series will again make you laugh and make you cry.

**Speaker 6** The new series, *High Hopes*, starts tomorrow. It's set in a village in Britain in the 1960s, but this is no ordinary village. The main character, a doctor called Frank, gets a job as the local doctor, but he soon discovers that nobody is as they seem. He's expecting a nice, quiet life, but some very peculiar people live in the village and he has to deal with their curious behaviour and actions. As he keeps saying, "They're not normal."

### **Tapescript 6.3. Advertising and Children**

#### **Joe Smedley, marketing executive**

Children are much easier to reach with advertising than adults are – they like it and they pick up on it really fast. So, it's the advertiser's job to capitalise on this.

We have a term 'pester-power', which means the marketing potential of children nagging their parents to spend money. And I'm not just talking about toys – our aim is getting children to pester their parents to buy something for the whole family, like a holiday or car. The trick is to produce adverts that appeal to both children and adults – to split the message in two.

Another key concept for advertisers is 'the playground pound'. Children want what their friends have – playground credibility is very important. In other words, brands give children a sense of identity and help them fit in with a peer group. For instance, if you have the wrong brand of trainers, you're excluded. Brands have the power to show that you're the right sort of kid. If you get it a little bit wrong, it's completely wrong.

So you can see children are a very important market for us, and in return, we like to promote education. In fact we're looking into promoting our products directly in the classroom. This is something that's already happening in America. Companies donate free computers and other school equipment in

exchange for advertising their brands on exercise book covers, posters and that sort of thing. I think it's fantastic – the kids benefit, and the companies get brand loyalty from a very early age.

I'd love to be a child today. They really know what they want and they have so many more choices. Advertisers respect children's opinions.

### **Sally McIlveen, headteacher**

Basically, children nowadays are being constantly brainwashed by all the advertising that goes on around them. I tell you what – if the children in my school work as well as they remember the advertising jungles they hear on television, my job would be a pleasure.

Usually the pupils at our school wear uniforms, but Friday is a non-uniform day, and that's when you really see the power of advertising. The kids are dressed from head to toe in labels, mainly sports stuff like Adidas, Nike, that sort of thing. And they all look the same!

There's a great deal of pressure on parents to buy children all these labels and gadgets. They call it 'pester power' – children nag their parents until they give in. I feel sorry for the families who don't have much money, because the pressure is just the same.

I really believe it's time the government put a stop to all this aggressive television advertising.

Mind you, it's worse in America apparently. Schools are actually being subsidised by companies like McDonald's and Pepsi. Okay, the school gets free equipment from these big companies, but then the children have to add up burgers or multiply cans of Pepsi in their maths lessons. I think it's terrible to think that the schools end up promoting a product that's not even good for the children. I mean, where will it end? Will we see the day when kids are required to wear Nikes before they're allowed to go to school?

Companies like to say they're promoting education and school-business partnerships, but what they're really doing is going after the kids' market wherever they can.

I think it's really sad that children are being forced to be consumers from such an early age. I don't think all this choice is liberating for children – it just means that they are getting older younger, and that's a shame.

### **Tapescript 6.4. Tabloids Spoiling a Star's Reputation**

(P = Presenter; S = Shelley Russell; J = Jim Falmer)

P: Good evening and welcome to *Talkback*. Recently, the tabloid press have been under fire yet again, this time for their apparent disregard for truth and accuracy.

In the studio tonight we would like to welcome Shelley Russell, Oscar-

winning actress, and Jim Falmer, editor of *The Daily Post*.

Shelley Russell, let's start with you. Do you think there should be greater restrictions placed on the press and the stories they print?

S: Yes, absolutely. I can't open a newspaper or magazine without reading stories full of false information about myself or people I know. It's getting ...

J: Sorry, but I can't believe that you're actually complaining about free publicity. I mean, I remember, Shelley, before you were famous, you were begging us to write features about you ...anything ...

S: If you would just let me finish – of course the press have been important. I'm an actress and I understand the power of the press.

But the thing is, I rarely seem to read anything true about myself these days. Take last week – your paper wrote this story about me and my co-star, who incidentally happens to be married to a very good friend of mine – taking a bath together in my hotel room.

J: Oh that. That was ...

S: Hang on, I haven't finished. You went on to say that the bath was filled with &5,000 worth of champagne. Now, ...

J: Well, that was just a bit of fun. I don't think you should take that too seriously.

S: Oh really! You don't think that it's at all serious that my co-star's children woke up to the headline: SHELLEY GETS BUBBLY WITH SHAUN IN CHAMPAGNE BATH, or that his wife is now filing for a divorce ...

J: Look, I don't know whether...

S: Anyway, to get back to what I was saying ... The point I'm trying to make here is that famous people have families with feelings. I am sick of the gutter-press making up stories just so that they can splash sensational headlines across the front page and sell more newspapers – it's irresponsible and it messes up people's lives.

J: Look love, you're just angry about that particular article because the photos we printed of you weren't very flattering. Anyway, we made a public apology and said that there'd been some inaccuracies in the article.

S: Yes, but what you didn't do was say what the inaccuracies were, so ...

P: If I could just come in here. I think we need to address the root of the problem. Jim Falmer, why do certain newspapers continue to print these stories when it's obvious that they're not true?

S: To increase circulation and make more money.

J: If you would let me answer the question – I think we have to look at the relationship between fame, the public and the press. The public are

fascinated by fame and scandal, and they love to read about their favourite stars. The problem is, it's not always clear what's true and what isn't. I mean, if a newspaper prints something scandalous or embarrassing about a famous person, they're bound to deny it, but that doesn't mean it's not true.

S: Are you trying to say ...

J: No smoke without fire, if you ask me.

P: Well, I'm sorry to interrupt you, but we'll carry on after this short break for some travel news ...

### **Tapescript 6.5. News Headlines**

Reports are coming in of a lone yachtsman who has been picked up in the Atlantic Ocean. Hans Kuhlemeier from Germany had been attempting to cross the Atlantic single-handed when he ran into heavy weather just off the Irish coast. He is said to be well but cold and hungry.

Fuel prices are in the news again as major oil companies are putting up their prices for the second time this year. This latest hike has drawn criticism from motoring organisations and road hauliers throughout Europe. The government is hoping to meet with oil executives later this month but this will be too late to prevent increases at the pumps.

After several days of heavy monsoon rain in India the government has now declared the east of the country a disaster zone. Aid agencies are concentrating their efforts on restoring fresh water supplies and distributing medicines.

Finally a story to ruffle your feathers. A lorry carrying 20,000 newly-hatched chickens shed its load whilst disembarking from a ferry at a small port in Thailand. Local workers from a basket weaving factory ran out and caught the chicks in their baskets. The driver was not happy when the workers tried to sell the chickens back to him. It gives a whole new meaning to 'chicken in a basket'!

And that's the headlines for Thursday 24 September. News in more detail is at six o'clock.

### **Tapescript 6.6. Stormy Weather**

Here is the world forecast summary for today, August 13. First for the eastern Pacific. Tropical storm Hector is gaining strength and looks like it may turn into a hurricane. It is presently located about 710 miles south-west of Cabo San Lucas in Mexico and is moving slowly westward toward Hawaii. At present it has winds of around 65 mph.

In the central Atlantic hurricane Alberto is moving into colder Atlantic waters and losing strength. This trend should continue for the next 48 hours.



Alberto's maximum winds are now down to 90 miles per hour, gusting up to 110. That's still strong if it was near land but right now it's located about 980 miles west of the Azores and moving north-eastwards at 18 mph.

In the western Pacific tropical storm Ewinia is only 230 miles south-east of Tokyo and it's moving northwards at about 15 mph. It's strengthened a bit, with gusts to 60 mph but it's also expected to begin to weaken as it heads out to sea.

In Australia a weak storm and its associated cold front is bringing scattered showers to Brisbane and Sydney and steadier rainfall to Melbourne and Adelaide. It will clear up by mid-week.

Finally for Europe, showers around Great Britain and in the northern Alps down to Florence and up into western Austria. Otherwise not a bad European summer; highs in the 80s in most of Europe and up into the 90s in Spain.

### **Tapescript 6.7. Making Arrangements**

#### **Message 1**

Hi Alex. Your mum said you wouldn't mind feeding Polly while I'm away. Could you use the back door and leave the key in the shed? She can go in the kitchen but don't let her into the rest of the house. She makes a terrible mess. Oh, and give her lots of strokes and she'll purr for you. Thanks a lot, I'm really grateful.

#### **Message 2**

This is a message from Renate Groves for Doctor Lewis. I'm sorry but I won't be able to make my appointment on Tuesday at four. I've got enough tablets to last me and I'll phone the nurse to make an appointment later.

#### **Message 3**

It's Mrs Groves here. I'm calling to let you know that Andrew is in a bit of a state about his grandmother who's very ill at the moment. I'm going to see her in South Africa next week and I'd like to take him too, if that's all right with you. I'll make sure he does some school work! Could you give me a call? Thanks.

#### **Message 4**

Karin, it's me, Renate. Just to confirm I'm away all next week. Could you explain things to the staff and postpone any meetings I've got? Thanks, I'll be in touch.

#### **Message 5**

Hello Mrs Hill. It's Renate from next door. I'm going away next week and I'm expecting a parcel. I've tried to cancel but the store says it's on its way. Could you possibly take it in for me? If there's a problem, let me know.

### **Tapescript 6.8. Carmen's Calls**

- V1: I am unable to take your call at the moment. Please leave your message after the tone and I will get back to you as soon as possible.
- V2: Oh, hello. It's Nurse Peters speaking. I have a message for Carmen Sanchez. I'm expecting your results today and this is to remind you to give me a ring. It's probably best if you phone after 3 p.m. as we are less busy then. The doctor would like to see you again some time next week so could you also make an appointment when you ring. Thank you, Mrs. Sanchez.
- V3: Hi there, Carmen. It's me, Alice. Could you get back to me as soon as you can? It's about the trip on Saturday. It looks as if Michael and Jenny can't come after all and I was wondering if you knew anyone else who'd like to come. I think it's too late to get our money back. Anyway, talk to you later.
- V4: This is Kerridge's garage, John Barnes speaking. Just phoning to let you know your car is ready. No major problems just the brake pads and the rear lights needed replacing. We close at seven. Bye.
- V5: Hello darling. Hope everything's OK with you. My flight is due in at Heathrow at ten this evening. Don't worry about picking me up. I'm going to get a taxi. Should be home by midnight. See you soon, bye!

### **Tapescript 6.9. Shopping by Phone**

Welcome to Shopping Direct. If you have a push button phone, please press the star key. Otherwise hold the line. Thank you.

If you have a customer number please enter the number now. Otherwise press the hash key. Thank you.

If you wish to place an order, press 1.

If you wish to order a catalogue, press 2.

If you wish to return an item, press 3.

If you wish to speak to customer service staff, press 4. Thank you.

All our staff are busy at present and your call has been placed in a queue. Thank you for waiting.

### **Tapescript 6.10. Newspapers and Magazines in Great Britain**

#### **The national press**

British people like reading newspapers. More newspapers are read in Britain than in any other European country.

There are two types of newspapers in Britain: tabloid and broadsheet. The two most popular daily newspapers, *The Sun* and *The Mirror*, are both tabloids. Tabloids have lots of stories about famous people; the photos are large; the

headlines are big and there is not much text. Tabloids sell many more copies than broadsheets.

Broadsheets, such as *The Times*, are not as popular as the tabloids. Broadsheets have long articles with lots of information; some pages report international news; the photos and the headlines are smaller than in the tabloids.

The differences between the tabloids and the broadsheets are breaking down. Broadsheets now realise that tabloids are easier to read and hold. *The Guardian*, a broadsheet, now has a tabloid section. Many of the broadsheets now have stories about famous people. Tabloids used to be cheaper than broadsheets, but *The Times* is now the cheapest national newspaper.

### **Magazines**

There are thousands of weekly and monthly magazines in Britain. They can be divided into four main categories: specialist magazines, such as the computer magazine *PC Weekly*; general magazines, such as the TV listings magazine *Radio Times*; women's magazines and teenage magazines.

Young people below the age of 18 do not buy newspapers, but they do buy magazines. The favourite magazines of 15-year-olds are shown in the chart. Many more girls than boys buy magazines. Their main interests seem to be boys, pop music, clothes and make-up. Teenage girls like reading magazines which are aimed at an older age group. *Just Seventeen* is not only the most popular magazine for 15-year-olds, it is also very popular with 12-year-olds.

## **Tapescript 6.11. Television and Radio in Great Britain**

### **What's on "the box"?**

Over 99 per cent of British homes have a TV and the average person watches "the box" 26 hours a week. There are four (non-satellite) TV channels in Britain: BBC1, BBC2, ITV and Channel 4. BBC1 and BBC2, the two state channels, do not show adverts. ITV and Channel 4, the two independent channels, do show adverts.

BBC1 and ITV tend to broadcast popular programmes: sports programmes, recent films, the news, game shows, children's programmes and soaps. BBC2 and Channel 4 show programmes which usually attract much smaller audiences: TV plays, classical concerts, foreign films and programmes for minority groups. Only eight per cent of British homes subscribe to satellite or cable TV.

"I'd like to get satellite TV – it has a channel devoted to sport and also the music channel, MTV – but my parents say the subscription is too expensive."

### **Battle of soaps**

Soaps are popular TV serials which dramatise their characters' daily lives. The storylines are entertaining, but often unbelievable. Soaps are broadcast either three or five times a week and each episode lasts about half an hour.

Nearly half the population over the age of four watches one or both of the two most popular soaps, *Coronation Street* and *Eastenders*.

*Coronation Street* has been running since December 1960 and is set in a working-class area of Manchester. *Eastenders* is set in the East End of London. Since 1985, when it was first broadcast, it has introduced controversial issues, such as racial prejudice and AIDS.

The two Australian soaps, *Neighbours* and *Home and Away*, are shown five days a week and children watch them when they come in from school. They are the favourite programmes of both 12- and 15-year-olds.

### **Let's watch a video**

About 70 per cent of UK households now have a video recorder. People mostly use them to record TV programmes which they then watch at a more convenient time.

Teenagers aged between 14 and 16 like getting together with friends to watch a video. They often choose films with an 18 rating. These videos are unsuitable for people below the age of 18 because they are violent, but many teenagers watch them anyway.

"Lots of children try to rent videos with an 18 rating, especially the really violent movies. By law, I'm not allowed to rent videos to them, if they are under age."

### **Radio waves**

The BBC broadcasts on five national and 32 local radio stations. Each of the BBC radio stations specialises in a particular type of programme: Radio 1 specialises in rock music; Radio 2 in popular music and light entertainment; Radio 3 in classical music; Radio 4 in current affairs and drama; Radio 5 in current affairs and sport.

Most people listen to the radio in the morning. They like background music while getting ready to go to school or driving to work. Radio 1 is still the most popular radio station with an average of 11.2 million listeners. It used to have many more listeners (about 18 million in 1984), but is now not as popular because of competition from 150 new commercial radio stations. Very few young people listen to any of the BBC radio stations: the top three radio stations for 15- and 18-year-olds are all commercial.

### **Tapescript 6.12. An Interview with a TV Producer**

**Interviewer:** Hello, and welcome to Job Focus. Today, I'm talking to Liz Chamberlain. Hello, Liz.

**Liz:** Hi.

**Interviewer:** Now, Liz, you're a TV producer. Tell us something about your job.

**Liz:** Well, very few TV channels make their own programmes these days. They go to video production companies like mine and buy the programmes from them. So, I have the ideas for new programmes, find the people to make them, and then sell them to TV channels. I set up Videomania three years ago to provide entertainment programmes for national and local channels, and that's what I've been doing ever since.

**Interviewer:** So you don't actually appear in front of the cameras? Or do you?

**Liz:** My job is really employing the director, the presenter and everyone else involved, rather than appearing in the show myself. I'll occasionally take the role of the presenter when we're developing a new show, just so that everyone can see how it works, but I won't be on screen in the final version. I leave that to the professionals.

**Interviewer:** You mentioned that you produce entertainment programmes. I'm sure many of our listeners are wondering exactly what you mean by that. Could you be more specific?

**Liz:** Yes, I realize that "entertainment programme" could mean almost anything, from comedies to sports programmes. It is possible for a company to produce the whole range of programmes, but most tend to specialize in one type and you become known for that kind of show. We do all kinds of game shows, so if a channel wants one of those, we're the people they come to.

**Interviewer:** That's interesting. How did you get involved in that work in the first place?

**Liz:** Good question. There are one or two places where you can do a course in TV production and that's becoming more popular, but I, like most other producers, started out as a TV researcher. That's the person who finds information out for a programme or arranges for people to be interviewed. You gain a lot of experience and gradually become involved in other aspects of making programmes, so it's a natural process, really.

**Interviewer:** You've obviously been quite successful, but what do you find most difficult about the job?

**Liz:** That's tricky. It's not like we make drama and have to deal with a lot of difficult actors, which I've had to do in the past and never enjoyed. There's probably room for improvement in the financial planning. I'll sometimes come up with an idea that I'm pretty sure is going to be a big hit, but it'll end up costing us far more than I thought to produce. I think I'm getting better at it, though.

**Interviewer:** Finally, I know that one of your recent productions, *Make a Million*, has been a huge success both in this country and, I believe, abroad. What do you put its success down to?

**Liz:** You have to know what viewers want. That's the key. And there's really only one way to do that and that's to be a viewer yourself and see what they see.

I'm amazed when I meet TV producers who spend more time looking at market research than they do watching programmes. It's the time I've spent actually doing what we want our viewers to do that gives me an advantage.

**Interviewer:** So what do viewers want?

**Liz:** I can only talk about my own viewers, but I think most of them like the fantasy of being on the show. We all know lots of facts and figures and think that we could do better than the people who are actually answering the questions. People like me, who work in television, let them live that dream for half an hour.

**Interviewer:** I hope you continue doing so for a long time. Liz, thanks for joining me today.

**Liz:** My pleasure.

## Section 7

### National Traditions and Holidays

#### Tapescript 7.1. The Melbourne Cup in Australia

**Q** Are there any, um ... special events or festivals which everyone in Australia celebrates?

**Barry** Well, there's Christmas and Easter, like you have in Britain, I mean. They're pretty important.

**Q** I was thinking more of national holidays, like Independence Day or events that happen in your town or region, you know, local festivals or something like that. I don't even know if you have an Independence Day in Australia.

**Barry** Well, that's because we're not really independent, are we? At least, not yet. But I suppose there's Australia Day, which we celebrate on, er ... the twenty-sixth of January.

**Q** Oh, and what does that celebrate?

**Barry** It's the day Captain Cook arrived in Botany Bay in Sydney in 1788, bringing Europeans to Australia. But the trouble is, we don't really celebrate it very much usually, except on special anniversaries, er ... like in, er ... 1988 which was two hundred years since he arrived. Um... no, there's one day which people really enjoy and that's the Melbourne Cup in November.

**Q** Oh, and what does the Melbourne Cup celebrate?

**Barry** It's a horse race.

**Q** A horse race?

**Barry** Yeah, the whole country stops during the horse race, and everyone wants to know which horse wins. We love horse racing.

**Q** And, er... you say it takes place in November?

- Barry Yeah, the first, um... the first Tuesday in November. At two-forty in the afternoon, every year.
- Q And, er... when did it first take place?
- Barry I think it started in 1874.
- Q Right, so it's over a hundred and twenty years old. And what exactly happens?
- Barry Well, people from all over Australia come to Melbourne on special palnes and trains for the day and dress up and go to Flemington race course. And they take picnics in their cars which they eat before the race. I'm... and everyone bets on the rhorse they think is going to win. And then the race starts.
- Q At exactly two-forty?
- Barry That's right. And at two-forty-three, it's all over.
- Q So it only takes three minutes?
- Barry Yes, and if you're enjoyng yourself too much, you miss it. It's great fun. It's a great social occasion, a kind of, er... social ritual at the start of summer.
- Q Is it a public holiday?
- Barry It is in the city of Melbourne and the whole of the State of Victoria. Everybody takes the day off. But not in the rest of Australia.
- Q But, so, even people who can't go to Melbourne are interested in the race?
- Barry Oh yeah. The interesting thing is that the whole of Australia wants to know who wins the Melbourne Cup. Everybody listens to the race on the radio or watches it on television. The traffiv stops and in Canberra, the politicians stop work in parliament.
- Q So everyone's involved, even people outside Melbourne.
- Barry That's right. It's a kind of state occasion for the whole of Australia.

### **Tapescript 7.2. British Customs**

- Q I mean, in Britain for instance, if I, sort of... want to cross the street at a pedestrian crossing and, er... the light is red but there are no cars, is it allowed to cross? I mean...
- Jane Oh, yes...yeah, you don't have to wait for the pedestrian light to turn green before you cross, like you do in some countries.
- Q Like Japan you do, and I think Germany you do as well.
- Jane Yes. But no, you can cross.
- Q I see...um... and if... when I'm in a park, for instance, you know, with grass everywhere, um ... can I walk on that grass?
- Jane Yes, unless there's a sign that says 'Do not walk on the grass', usually you can always walk on the grass.

- Q Ah, because in France it's virtually impossible...
- Jane Really?
- Q I mean, you'd get a fine, except a few areas. But, that's good... Now, I had a problem last time I wanted drink, it was, um... I think. Sunday in the afternoon, er... around half-past three, er... I mean... was it possible to get a glass of beer somewhere because I found it very difficult?
- Jane Ah, well, not on a Sunday, probably on any other day it would be OK. I'm talking about pubs.
- Q Yes, because everything was shut.
- Jane Exactly, but there is a possibility, um... of getting a beer or an alcoholic drink in a restaurant.
- Q But I'd have to eat then.
- Jane But you usually have to eat something, that's right. That's usually the rule.
- Q What a bore! Mmm. Yes... And, I wanted to... I mean, I was told that if you had young children you can drink in a bar? Er... I mean, can you take the children with you, or...?
- Jane Mmm... not into the bar. Sometimes they might have a beer garden or something like that. But if you're talking about very young children – no, they can't come in with you, not to a bar.
- Q Oh, dear, so they have to go to separate place if there is such a thing then?
- Jane Well, there isn't usually.
- Q There isn't!
- Jane There isn't usually, no.
- Q And, er... in a restaurant, er... perhaps foreign food or whatever, if I don't know the food, can I go into the kitchen and look at the food?
- Jane And have a look?
- Q Yeah, have a look. I mean, sometimes in France we do that... it's allowed – not every restaurant – is it possible here?
- Jane I've never seen it done.
- Q If you ask nicely?
- Jane I think if you asked very nicely, um... they might say yes I think normally I would say no.
- Q You just wait for a plate? Oh, I see. And, for all my correspondence and letters and postcards, um... is it possible in England to go to a newsagent or a tobacconist shop and get some stamps there?
- Jane To get the stamps? Yes, yes, um... also, all kinds of places now – supermarkets sell them. Yes, there's usually a sign on the door that indicates that they will sell them.
- Q A friend of mine came here about ten years ago, and I think it wasn't



the case then.

Jane That's right.

Q So you've changed.

Jane Yeah, we've changed.

Q Yes, and what about smoking in the cinema?. I mean, if there's no sign for instance which says 'no smoking' is that allowed, you can actually smoke if there's no sign saying you can't?

Jane Well, yes I think so. Usually I think most of the cinemas are non-smoking now, but then yes, then there would be a sign. So if there's no sign...

Q You can get away with it?

Jane I suppose you can smoke and hope nobody says anything. Yeah. Yeah... I think you can.

Q And, um... in a café for instance, if I want a drink and I don't want to wait at a table or something, can I just go to the bar and, er... pay for it there?

Jane Oh, I think you... Yes.

Q That's no problem? It's the same.

Jane Yes, I think you can do what you want in most cafes.

Q And, for instance, if I feel a bit ill, er... and I haven't got medical insurance, or much money on me, or... er... Can I make an appointment to see a doctor, any doctor?

Jane A doctor? Oh, yes, you can, er... get an appointment at any doctor's surgery.

Q No problem?

Jane As a temporary patient, it shouldn't be a problem. It is possible.

Q Oh, that's wonderful. Oh, that's good. And lastly, if I want to take a bus, can I buy a single ticket before I get on? Is it possible?

Jane A single ticket? Er... I don't think you can on the bus.

Q So I have to buy it on the bus itself?

Jane Yes. You can get passes that allow you to go on the bus all day, but just for one single ticket, you must buy it as you get on the bus.

Q I see. Mmm. Thank you very much.

Jane OK.

### **7.3. Eating Customs in Great Britain**

Q Now, Stephen, I'd really like to know, what do you say at the start of a meal in England?

Stephen Uh, you don't really say anything, actually. I mean, you can say, 'Oh, this looks delicious', or something like that, but there's nothing formal that you say.

- Q Really? Because in Germany it's 'guten appetit', so is there such a thing as 'good appetite'?
- Stephen No, no. Nothing like that.
- Q Oh, that's surprising. Mmm. And, um...what time, roughly, do you have lunch and dinner?
- Stephen Um... I'd say that you have lunch at round about one o'clock, um... and dinner at about seven o'clock. I mean, obviously sometimes it can be later, eight o'clock, even nine o'clock, but normally I would say about seven o'clock.
- Q Right, well that's roughly the same in my country. I think. And, um... tell me, how long does a typical lunch or dinner last?
- Stephen I would say that lunch and dinner, I would say they last about half-an-hour, thirty minutes...
- Q Is that all?
- Stephen Yes, if it's just an informal lunch. I mean, obviously if it's a dinner party or a special occasion, um...it would last longer. But if it's just a...
- Q Like a family meal?
- Stephen Yes, but if it's just an everyday family meal, then half an hour.
- Q Ah, right. And, um... now that's just my curiosity, in which hand do you hold your fork?
- Stephen Ah, that's simple, you hold your fork in your left hand and knife in the right hand, always.
- Q Yeah, that's the same in my country, yeah. And, um...tell me, Stephen, do you actually use a napkin, like, generally in Britain? And if you do, tell me, where would you put it?
- Stephen Uh, some people do, and some people don't – there are no rules really. Um... if you're in a slightly posh or smart place you're probably more likely to have a napkin. If you do use a napkin you put it on your lap.
- Q Right, um... so you wouldn't put it round your neck, like the French?
- Stephen No, well, generally not.
- Q Rahter on the lap. And um...tell me, at which meal would you eat the following food, um...melon – when would you eat that?
- Stephen Melon, well, you could really eat melon for breakfast, um... or for lunch or for dinner, any of those three.
- Q Oh, right. And how about pasta?
- Stephen Pasta, I would say lunch certainly and dinner, but not breakfast.
- Q Right. And how about fish?
- Stephen Fish, you can have fish for breakfast or lunch or dinner. Yes, all three.
- Q All right. And um...how about steak?
- Stephen Steak, er... lunch or dinner, not breakfast, though apparently in

- America they do, but not in this country.
- Q All right. And, um...tell me, where do you actually put your knife and fork once you have finished your meal? Is there a specific way you would put them in England?
- Stephen Um... yes, ther is really. What most people do is they out the knife and fork together in the middle of the plate so the handle's pointing towards them and the points are facing away from them.
- Q Oh, is that right? Because in Germany you couldn't do that, you'd have to put it slightly sideways, both of them parallel but slightly sideways, it couldn't be in the middle. And, um...yeah, and how about your hands? I mean, or... where would you put your hands when you're at the table but not in the process of eating?
- Stephen Um... I think most people would put them just on their lap.
- Q Really, now, that's interesting because again in Germany you couldn't do that. You'd have to have your hands on the table, sort of just loosely just lying on the table, they couldn't be under the table.
- Stephen No, I think most people'd have it most certainly underneath, just on the lap.
- Q Uh, huh. And um... tell me, how do you eat cake? Do you eat cake with a fork or a spoon?
- Stephen Um... I think informally you eat cake with your hands, with your fingers. Um... in a slightly more formal situation or if the cake is particularly sticky or messy you might use a fork. Um...so it's either a fork or hands really, a spoon you normally you normally eat things like pies or puddings.
- Q Right. Would it be a smaller frok like a cake fork or would it be normal size?
- Stephen Yes, it would be quite a small fork.
- Q Yes, that's the same, actually the same, in Germany. And, um... because you were just saying you eat cake, you can eat cake with your hands. What food do you usually eat with your fingers at the dining table?
- Stephen Um...chicken, chicken bones normally, you know, bones with the chicken still on them. Um...bread, bread and butter, sandwiches, that kind of thing.Cheese, pieces of cheese. Er...fruit certainly, um...cake, yes, those are the main ones I'd say.
- Q Yeah, it's funny. Do you have that... in Germany it would be even rude to eat chicken with a knife and fork.
- Stephen Oh, really?
- Q You have to, I mean, you can eat the chicken breast, of course, but the legs and the wings you would have to eat.

- Stephen You'd almost have to pick it up?
- Q Yes, you have to.
- Stephen Not quite the same here.
- Q Right. And, um... tell me, what ...are there any times of the day when you usually drink coffee and tea?
- Stephen Um... well, anytime really. Um... people drink coffee at any time certainly, breakfast, mid-morning, after lunch, in the evening. Um... tea – people ... a lot of people drink tea at teatime obviously, and some people have tea for breakfast.
- Q Right, so that would be a little more specific than the coffee?
- Stephen A little bit more, yes.
- Q And tell me, when can you actually smoke during a meal?
- Stephen Ah, well, you can't smoke during a meal really, or you don't. People smoke before a meal and after, but not during it.
- Q And if that meal consists of several different courses and if it lasts, like, for a few hours?
- Stephen Um...no. Sometimes if there are lots of people then you might have a break between the courses when people can smoke, but not always.
- Q Ah, right. Because in Germany you could do that. Between courses that would be no problem.
- Stephen Yes, well that's acceptable here too.
- Q And, um...tell me, what do you actually say...what is the word you use when someone raises their glass?
- Stephen Oh, you mean to toast someone? 'Cheers!'. 'Cheers!' is what you say.
- Q And, um...tell me, do you actually, do you have soup in the summer?
- Stephen You can do. Soup is normally drunk in the winter but quite a lot of people have soup in the summer. You can have cold soup, of course, like 'gazpacho' or something like that, but people occasionally drink warm soup as well. It's perfectly possible.
- Q Right, so that's an all-year-round thing really, and... how about salad, um...would you eat salad in the winter?
- Stephen Sometimes, yes. It's like soup really, um...salad is generally eaten in the summer, most often but, er...you can certainly have it in the winter.
- Q Right, well, thank you very much, Stephen. That was interesting.

### **Tapescript 7.6. Personal Rituals**

My dad is the most ritualistic person I know, and many of his rituals involve his car.

We've never kept domestic animals in our house, but my father's car is as close to as you'll get to the family pet. In fact, to be honest, the car probably gets better treatment and more affection than a pet would.

Each night, the car is tucked up in its garage under a cosy blanket. Nobody – but nobody – is allowed in the garage in case they accidentally brush against 'the precious one', causing who knows what damage.

When we were children, on the rare occasions when my dad would get the car out of the garage (for births, deaths, marriages and national disasters – and then only if the buses weren't running), we would have to wear paper bags on our feet in case we had a sudden urge to vandalise the seats with our school shoes.

We would never be allowed to shut the car doors ourselves ... in case we banged them too hard, I suppose. I mean, three, five and seven-year-old children can do untold damage to a car by banging the door shut.

Nowadays, we don't have to wear paper bags on our feet, but the 'Starting the car and setting off' ritual has never changed.

He'll start the engine and then sit for at least five minutes with the engine turning. As repulsive fumes pump out into the fresh country air, he'll take out his pipe, and start tapping out his last smoke. Then he'll take a pinch of Players Medium Navy Cut (no other tobacco will do), stuff it in the bowl and spend a minute or two patting it down. Next, he'll get out his box of matches and give it a shake. He always gives his matchbox a shake. The pipe won't light first go – he'll have several goes at it, and finally, when the tobacco takes, he'll puff and puff until the car is full of smoke. With visibility dangerously reduced and a cartful of choking passengers, he'll take the hand-brake off and reverse out of the drive at hair-raising speed.

It isn't pleasant being a passenger, but we've always let him get away with this strange behaviour because he's the boss. None of us would dare to complain.

My father used to be a pilot in the Royal Air Force, and I often wonder whether he would indulge in this kind of ritual before take-off and whether his crew would let him get away with it because he was the boss. Probably.

### **Tapescript 7.7. Dressing Smarter**

V1: Welcome everybody to this presentation about creating a corporate image for your company. I wonder if, when you came in today, you thought, 'Hey, this guy hasn't got a suit on. This could be an interesting day!' You see, I believe that the way you dress is very important. I decided to come here rather casually dressed not because I wanted to make a fashion statement but because I wanted to let you know that this is not going to be a formal presentation. On the other hand, I want you

to work hard and get something out of the day. I'm not wearing shorts and a T-shirt, for instance. So how would you describe the way I'm dressed?

V2: Smart but casual.

V1: Exactly. But I also believe there are particular occasions when you need to wear a suit such as meeting a client - especially if you expect the client to be wearing one. Which brings me to a recent trend which we've picked up from the Americans: 'Dress down Friday'. How many of you are dressing more informally on a Friday? Quite a lot of you. How many of you go as far as wearing jeans? Not so many. Probably many of that small group work in the IT sector? I thought so.

So you see it's not just the day of the week or what clients may expect of you, it's the business you're in. If, for example, you work in a bank you're probably going to be in a dark suit every day of the week. And then there are those of us who are expected to wear a uniform. What you are doing here is projecting a very specific image of your company or service. Usually it's to do with reliability, expertise and efficiency. Customers and the general public feel reassured about someone in a recognisable uniform. Dress down Friday is a long way off for this group of employees.

Now let's have a look at other ways in which a company projects its image ...

### **Tapescript 7.8. Holidays**

#### **Holiday a**

We offer self-catering cottages for a minimum of three nights. The cottages are open all the year round and children are welcome. Sorry, no four-legged friends are allowed as this is open sheep country.

#### **Holiday b**

If you are looking for some lively night life, and you're not too bothered about fancy bedrooms and cordon bleu cooking, this basic but clean hotel situated in the resort of Argassi on the island of Zante in Greece could be your choice.

#### **Holiday c**

Our activity courses are as varied and demanding as you will find anywhere. We have climbing and snorkelling weeks but for the more adventurous why not try hang gliding or scuba diving?

#### **Holiday d**

So you're not the beach type and prefer to spend time in more cultured surroundings? Then we have the perfect holiday for you. Our two city breaks, staying at five star hotels, are available on a bed and breakfast or half board basis.

Holiday e

Are you not very fit but would still like to do more than put your feet up on holiday? How about a holiday on two wheels? We provide the cycles and carry your luggage for you. No sweat, no hassle, we'll do all the planning and you can enjoy the freedom and the fresh air.

## **Tapescript 7.9. Multicultural Festivals**

### **A country of many religions**

The official religion of Britain is Christianity. Schools in Britain must teach pupils about Christianity and Christian festivals, but Great Britain is a country in which many religions are important.

Although 68 per cent of British people are Christian, very few of them go to church. In fact, according to a priest writing in a newspaper in May 1994, "every nine days in Britain a church closes".

Other religions in Britain are Islam, Hinduism, Sikhism and Judaism. These are all, except for Judaism, growing religions in Britain. There are 1.3 million Muslims, about 350,000 Hindus and about 400,000 Sikhs. Muslims and Hindus, in contrast to Christians, are more likely to practise their religion.

### **Festivals of light**

Many religions celebrate major festivals with lights. Christians buy a tree at Christmas which they cover with lights.

Diwali, the five-day Hindu festival in late October, is often called the "Festival of Lights". The goddess Lakshmi comes at night to bless every house which is lit with candles. The candles are to welcome her.

Hanukka is an eight-day Jewish festival, a candle is lit in a special candlestick. People give presents and it is a time of great happiness.

Another time of great joy is the feast of Eid ul-Fitr. It is a Muslim feast which falls at different times every year. It marks the end of Ramadan, a fast during which Muslims do not eat or drink during the hours of daylight.

### **The seasons**

There are other festivals celebrated in Britain which are linked to the seasons. One of the most colourful and popular days in the Hindu year is Holi. This festival takes place in February or March and is the first day of spring in the Hindu calendar.

The Jews celebrate their New Year, Rosh Hashana, in September or October by sending cards.

The most spectacular New Year festival is the Chinese New Year. The Chinese New Year celebrations are enjoyed by many people, whether Chinese or not. In London's Chinatown, crowds watch processions, singing and dancing, kung fu displays and the Lion Dance. The lion walks down the street. In front of the lion, people bang on drums and crash cymbals. The lion stops in front of each

Chinese shop and lifts its head up to get a string of green vegetables and some lucky money in a red envelope. The string is an offering to make sure that the dark days of winter go away and the light of the New Year comes back.

### **Festivals at school**

Most religious festivals in Britain are not known or celebrated outside the relevant community, but many schools now try to celebrate the festivals of all the religions represented in Britain.

Take the Soho Parish School, a Church of England school in the heart of London: festivals of other major religions are given equal importance to Christmas. To celebrate Eid ul-Fitr, for example, Muslim mothers come into the school to cook traditional food and paint patterns on the children's hands.

You do not have to attend any religious festival, but normally everybody joins in. So, in the nativity play at Christmas, the Virgin Mary could be played by a Muslim girl and Joseph by a Buddhist Chinese boy.

## **Section 8**

### **Problems of Married Life**

#### **Tapescript 8.4. Making an Impression**

##### **Conversation 1**

(I = Interviewer; M = Mum, D = Dad)

I: So you're going to meet Sarah's boyfriend tomorrow?

M&D: That's right.

I: How do you feel about that?

M: Well, we're looking forward to meeting Andy at last – we've heard a lot about him, because Sarah's been going out with him for a while now. Several weeks, I believe.

I: Does Sarah usually bring her boyfriends to meet you?

D: Well, it's difficult to know with Sarah really – she changes boyfriends like people change their socks. We've met some of them.

M: Yes, I'd say we've met half a dozen over the years.

I: Have you liked most of her boyfriends?

M: No, not really. I'm always amazed at how awful they are. She goes for very strange types. There was just one we liked, wasn't there?

D: Oh, yes – you mean Jeremy. Lovely chap. We were impressed with him.

M: But he didn't last long. As soon as we told her we liked him, she dropped him.

I: What sort of person would you like Sarah to go out with?

M: Well, I think it's essential for him to come from the same kind of background.



- D: Yes, and it's very important for him to have some kind of qualifications – you know, some ambition.
- M: He needs to be a strong character to stand up to Sarah – she'd soon go off somebody who lets her do what she wants all the time.
- D: Oh, anyway, we're not going to take it too seriously. She's far too young to get married or engaged or anything like that. And the poor chap is unlikely to last very long.

### Conversation 2

(I = Interviewer; A = Andy)

- I: How do you feel about meeting Sarah's parents?
- A: A bit nervous. I'm worried about making a bad impression because I'm quite shy. So I find it difficult to get straight away.
- I: But you're a DJ, aren't you?
- A: Yeah, but it's easy for me to hide behind my music decks at work. I'm not very good at making conversation, especially with older people.
- I: What are you most nervous about?
- A: Well, I gave up studying to become a DJ, and I don't think Sarah's parents will be very impressed with that. Also, I dyed my hair last week, and they'll probably be a bit shocked by that.
- I: How are you going to try and make a good impression?
- A: Well, I'm going to wear clean clothes – not a suit or anything. I haven't got one. And I'll take her mum some flowers.
- I: Why are you going to meet Sarah's parents?
- A: Because Sarah fancies going to London for the day, and she feels like having Sunday lunch at home. And I always do what she wants.

### Conversation 3

(S = Sarah; A = Andy)

- S: Hello!
- A: Hiya! The door's open!
- S: Here, I remembered to bring you that CD.
- A: Oh, cheers – that's great!
- S: How's it going?
- A: All right. I'm totally shattered.
- S: Why? What've you been up to?
- A: Nothing – it's just that I didn't finish work until five o'clock this morning.
- S: Oh right. Well, you'd better just chill out this evening. Do you want to watch telly, or shall I go and get a video?
- A: Whatever.
- S: Do you know what's on telly tonight?
- A: Oh, no idea. Rubbish as usual, I should think.

- S: Oh dear, you're in a bad mood. You're not nervous about meeting my parents, are you?
- A: No, why should I be? But I am a bit worried about the long drive. My car's on its last legs.
- S: Oh well, let's worry about that tomorrow. Come on – make me a nice cup of tea.

#### **Conversation 4**

(M = Mum; D = Dad; S = Sarah; A = Andy)

- M: Hello. Welcome. Do come in.
- S: Mum, Dad, this is Andy.
- M&D: Nice to meet you.
- A: Nice to meet you. These are for you – Sarah says they're your favourites.
- M: Oh, thank you – that's very kind of you. And how are you, darling?
- S: I'm absolutely exhausted, actually.
- M: Oh dear. What's the matter? Have you been working too hard?
- S: Oh no, nothing like that – it's just a long drive, isn't it?
- M: Yes, of course. You must sit down and relax, both of you. Would you prefer coffee or tea, Andy?
- A: I don't mind. Whatever's easiest.
- D: How many miles is it exactly?
- A: Oh, I'm afraid I don't know. The journey's taken us five and a half hours, but my car is rather old.
- D: Oh yes, I always take the A420, followed by the A34, except during the summer when I tend to avoid motorways and go though Winchester on the backroads.
- M: Well, we're not going to talk about roads all day, are we? Now, Andy, what exactly do you do? Sarah tell us, you're in the music industry ...

#### **Tapescript 8.5. A Shoulder to Cry On**

(L = Laura; P = Phil)

- L: Hey, Phil, how are you doing?
- P: Oh hi, Laura – not too bad thanks. How are you?
- L: Oh, up to my eyes in work as usual. I'm on my way to my third meeting today. How's that lovely girlfriend of yours?
- P: Oh, we split up three weeks ago. She's on holiday with her new boyfriend.
- L: Oh no – trust me to put my foot in it. I'm really sorry.
- P: No, it's okay. I need to get it off my chest.
- L: Who's her new boyfriend?
- P: It's her boss. You wouldn't know him. He's not from this neck of the

- woods.
- L: What kind of work does he do?
- P: I don't know really. He seems to have his fingers in a lot of pies. He owns several companies anyway, including the one mandy was working for.
- L: Oh Phil, I don't know what to say.
- P: Yeah – it's hard. I mean, we were supposed to be going on holiday together in a couple of weeks.
- L: So, what are you going to do?
- P: I don't know – I haven't made up my mind yet. I might go anyway, or I might not feel like it when the time comes. I don't know. I'll just have to play it by ear.
- L: Look Phill, I'm afraid I've got to run – but if you need a shoulder to cry on, you know where to find me.
- P: Thanks, Laura – I'll be fine.

### **Tapescript 8.6. Wedding Customs in Spain, Taiwan and Turkey**

#### **Conversation 1**

(I = Interviewer; B = Belen)

- I: Tell me about weddings in your country.
- B: Well, in Spain, where I'm from, there is this ritual, er, that, er, happens after the rings have been exchanged between groom and bride. It is called *lass arras*, and it consists of thirteen gold coins which, er, the groom puts in the bride's hands. Um, it symbolises their intention of, um, sharing everything: all the worldly goods they are going to receive together.

#### **Conversation 2**

(I = Interviewer; N = Nerissa)

- I: Tell me about weddings in your country.
- N: Well, um, in Taiwan, um, we use a black umbrella to cover the bride's head, because we believe that it can protect the bride from the evil spirits. So normally there will be an elder person to hold the umbrella when she leaves her house to a groom's house.
- I: And will this bring her good luck as well?
- N: Yes, it will prevent bad luck.

#### **Conversation 3**

(I = Interviewer; C = Carmel)

- I: Tell me about wedding traditions in Turkey.
- C: Um, I'm not actually Turkish, but I'm married to a Turk. And, er, the weddings in Turkey are quite different to how they are in the UK. Um, there are a lot of people at the wedding. There are sometimes as many

as four or five hundred guests, and one of the most interesting things, I think, about Turkish weddings, er, is the fact that, er, the guests at the wedding pin, um, gold, money, banknotes, on the, er, bride's and groom's, er, costumes, on their, er, on the bridegroom's suit and on the bride's dress. Um, I think, as, from what I can understand, that this money and gold is used to, er, by the bride and groom, to, er, to set themselves up for their new life together, er, living in their, er, new house, their new home, to buy things like a fridge, and, er, and other things they might need for their future life together.

### **Tapescript 8.7. A Blind Date**

(J = James; M = Melanie)

- M: Whe the screen went back, I was expecting a tall, dark, handsome man. But what I saw was tall, dark and not very handsome.
- J: I think Mel loved my eyebrows. I think she fell in love with them as soon as she saw them. Everybody else does.
- M: I didn't fancy James, and it was probably partly because of his eyebrows. He's extremely proud of them, but I think they look like a couple of caterpillars.
- J: During the date, I talked about myself, my character, my personality, my job, because I really wanted Melanie to get to know me. Melanie is actually quite serious and rahter difficult to get to know. She wasn't very talkative and she didn't tell me much about herself. But I think she liked all my jokes.
- M: During the date, James talked about himself non-stop, and it was quite clear that he wasn't interested in getting to know me at all. He's very talkative. In fact, I didn't get a chance to say anything really. He laughed a lot at his own jokes too. At first, I thought he was really funny, but then I got a bit tired of his jokes and I wanted to talk about more serious things – you know, get to know him a bit better.
- J: Me is a total flirt – she was all over me like a rash.
- M: I'm an affectionate sort of person, but there was no kissing on the date. It would have been like kissing my brother.
- J: I think mel fancied me more than I fancied her – basically her body language gave it away. Although I think mel is pretty, I think she should work out a bit more and maybe lose a few kilos.
- M: During the date, James said that he would give me eight out of ten if I lost four or five kilos. At the time, I thought the only weight I needed to lose was the man sitting next to me.
- J: I thought the date went really well and I'm looking forward to seeing Melanie again. She says she's busy for the next three months, but I'll

call her then and hopefully, something will develop between us.  
M: James is not my type at all. He's big-headed, self-obsessed and immature. Frankly, I feel sorry for the woman who ends up with him.

### **Tapescript 8.8. Never Ever**

#### *Never Ever by All Saints*

A few questions that I need to know.  
How you could ever hurt me so?  
I need to know what I've done wrong,  
And how long it's been going on.

Was it that I never paid enough  
attention?  
Or did I not give enough affection?  
Not only will your answers keep me  
sane,  
But I'll know never to make the same  
mistake again.

You can tell me to my face,  
Or even on the phone.  
You can write it in a letter.  
Either way I have to know.

Did I never treat you right?  
Did I always start the fight?  
Either way I'm going out of my mind.  
All the answers to my questions I have  
to find.

My head's spinning.  
Boy, I'm in a daze.  
I feel so isolated.  
Don't wanna communicate.

I take a shower.  
I will scour.  
I will roam.  
Find peace of mind.  
The happy mind,  
I once owned, yeah.

Flexing vocabulary runs right through  
me.  
The alphabet runs right from A to Zed.  
Conversations, hesitations in my mind.  
You got my conscience asking questions  
that I can't find.  
I'm not crazy. I'm sure I ain't done  
nothin' wrong.  
Now, I'm just waiting, cos I heard that  
this feeling won't last that long.

Never ever have I ever felt so low.  
When you gonna take me out of this  
black hole?  
Never ever have I ever felt so sad.  
The way I'm feeling, yeah, you got me  
feeling really bad.

Never ever have I had to find.  
I've had to dig a way to find my own  
peace of mind.  
I've never ever had my conscience to  
fighht.  
The way I'm feeling, yeah. It just don't  
feel right.

(Never ever have I ever felt so low...)

I'll keep searching deep within my soul  
For all the answers – don't wanna hurt  
no more.  
I need peace, got to feel at ease.  
Need to be free from pain,  
Go insane.  
My heart aches, yeah.

Sometimes vocabulary runs through my  
head.  
The alphabet runs right from A to Zed.  
Conversations, hesitations in my mind.

You got my conscience asking questions  
that I can't find.  
I'm not crazy. I'm sure I ain't done  
nothin' wrong.  
Now, I'm just waiting, cos I heard that  
this feeling won't last that long.

(Never ever have I ever felt so low...)

You can tell me to my face,  
You can tell me on the phone.  
Ooh, you can write it in a letter, babe,  
Cos I really need to know.

### **Tapescript 8.9. The Red Coat**

There was a middle-aged man who had recently lost his wife after a short illness. He was overcome with grief and his friends urged him to go back to work to help him forget. He worked for a bank in a city and every day he took the train from the small town where he lived into the city. It was a slow train and stopped at several small towns on the way. He always sat in the same seat next to the window and tried to read a newspaper.

One evening he was on his way home as usual. He was thinking about his wife and feeling rather sad. At the stop before his a young woman got on and took the seat opposite him. He hardly noticed her, he was so deep in thought. The next evening she was there again and this time he was aware of her because he caught sight of her bright red coat. It was a colour his wife often used to wear. The girl continued to join the train at the same station every day and usually sat in the same seat, if it was free, opposite him. He was a shy man and with the sadness he carried he did not look up when she sat down. However, on the rare occasions when she did not catch his train he hoped she would be there the next day. She usually was.

After about three months the man decided he needed a holiday. He didn't want to go anywhere that reminded him of his wife so he chose to go to a small island where he could walk and watch birds, something he hadn't done since he was a boy. It was a spring day with a sharp wind and rain in the air. He decided to walk to the other side of the island. It was not a difficult walk but at one point he had to walk very close to the cliff edge. The cliff path was narrow and dropped steeply down to the sea. He could see the waves breaking on the rocks below. As he stared down at the sea something caught his eye. It was a flash of red. He looked more carefully and then looked through his binoculars. The flash of red was in fact some red material that was caught between two

rocks. His heart missed a beat and in his mind he saw the girl on the train trapped by her red coat. With great difficulty he climbed down the cliff face and towards the rocks. There was nothing there. He searched carefully for several minutes before returning to the cliff walk and his hotel. It was very strange but he felt quite upset that he had not found it.

The man was anxious to get back to work. On his first day back he could hardly wait until it was time to catch his train home. The girl did not get on the train. The next day he was even more excited although he was at the same time terrified that she might not be there. As the train drew into the little station he looked out of the window in both directions, hoping to see her red coat. There was no red coat. The train began its journey again and with a heavy heart the man sat back in his seat.

When he got home that night a neighbour called round with a parcel that had been delivered that day whilst he was out. He opened it and there in a neat bundle was a red wool coat - his wife's coat. The tears came and he buried his face in the warm, soft material. There was also a note from the dry cleaners explaining they had at last found the missing item and were returning it as requested. No charge would be made for the cleaning.

It was an important moment for the man. With care he folded the coat and wrapped it in paper. He took it round to a neighbour who knew his wife and asked her if she would like it. 'You see, he said, 'it's time I let go. You've all been telling me that and now I think I can.'

### **Tapescript 8.10. Marriage Guidance Council**

Malcolm and Barbara Harris have been married for nearly fifteen years. They've got two children, Gary aged thirteen, and Andrea, who is eleven. During the last couple of years Malcolm and Barbara haven't been very happy. They argue all the time, Barbara's sister advised them to go to the Marriage Guidance Council. There is one in most British towns. It's an organization which allows people to talk with a third person about their problems. This is their third visit, and Mrs. Murray, the counselor always sees them.

1

**Mrs.Murray:** Ah, come in, Barbara. Take a seat. Is your husband here?

**Barbara:** Yes, he's waiting outside. He didn't want to come here this week, but...well, I persuaded him to come.

**Mrs.Murray:** I see. How have things been?

**Barbara:** Oh, much the same. We still seem to have rows all the time.

**Mrs.Murray:** What do you quarrel about?

**Barbara:** What don't we quarrel about, you mean! Oh, everything. You see, he's so inconsiderate....

**Mrs.Murray:** Go on.



**Barbara:** Well? I'll give you an example. You know, when the children started school. I wanted to go back to work again, too. So I got a job. Well, anyway, by the time I've collected Gary and Andrea from school, I only get home about half an hour before Malcolm....

**Mrs.Murray:** Yes?

**Barbara:** Well, when he gets home, he expects me to run around and get his tea. He never does anything in the house!

**Mrs.Murray:** Mmm.

**Barbara:** And last Friday! He invited three of his friends to come round for a drink. He didn't tell me to expect them, and I'd had a long and difficult day. I don't think that's right, do you?

**Mrs.Murray:** Barbara, I'm not here to pass judgement. I'm here to listen.

**Barbara:** Sorry. And he's so untidy. He's worse than the kids. I always have to remind him to pick up his clothes. He just throws them on the floor. After all, I'm not his servant. I've got my own career. Actually, I think that's part of the trouble. You see, I earn as much money as he does.

2

**Mrs. Murray:** Malcolm! I'm so glad you could come.

**Malcolm:** Hello, Mrs. Murray. Well, I'll be honest. Barbara had to force me to come, really.

**Mrs. Murray:** Does it embarrass you to talk about your problems?

**Malcolm:** Yes, it does. But I suppose we need to talk to somebody.

**Mrs. Murray:** Barbara feels that you....well, you resent her job.

**Malcolm:** I don't know. I would prefer her to stay at home, but she's very well qualified....and I encouraged her to go back to work. Now the kids are at school, she needs an interest....and I suppose we need the money.

**Mrs. Murray:** How do you share the housework?

**Malcolm:** I try to help. I always help her to wash up, and I help Gary and Andrea to do their homework while she does the dinner. But she doesn't think that's enough. What do you think?

**Mrs. Murray:** I'm not here to give an opinion, Malcolm.

**Malcolm:** I think we're both too tired, that's all. In the evenings we're both too tired to talk. And Barbara....she never allows me to suggest anything about the house or about the kids. We always have the same arguments. She's got her own opinions and that's it. Last night we had another row. She's forbidden the kids to ride their bikes to school.

**Mrs. Murray:** Why?

**Malcolm:** She thinks they're too young to ride in the traffic. But I think they should. She always complains about collecting them from school. But you can't wrao children in cotton-wool, can you?

## **Tapescript 8.11. Marriage Customs**

1

M: You know, this book about unusual marriage customs is really interesting!

W: Oh, yeah?

M: Listen to this....it talks about this Indian tribe, in Paraguay.

W: Uh-huh.

M: And when two women in the tribe want to marry the same man, guess what they do?

W: I have no idea! What?

M: They have a boxing match and fight until one of them wins.

W: And the prize is a husband?

M: Of course!

2

W: Say, do you know anything about Malaysia?

M: Mmm, a little, I guess. Why?

W: Well, when people get married in Malaysia, they have to eat rice during the ceremony.

M: Yeah? What's so strange about that?

W: It's uncooked rice!

M: Oh, yuk!

3

M: Oh, now, here's a really unusual marriage custom in India.

W: What is it?

M: Well, traditionally, Indian women marry very young.....

W: Yeah, twelve or fourteen years old....something like that, huh?

M: Right. And in the northeast, when a young girl is going to get married....you know, before her wedding day....she is so afraid and sad that she gets up on the back of a cow and then cries.

W: Why does she feel so sad? Why isn't she happy?

M: Well, it says here (reading) "...the girl is unhappy and cries because she must leave her family and go to her new husband's family to live."

W: Oh, I see.

4

W: Well, here's another interesting custom from India,

M: Let's hear it.

W: There's a special Hindu "water-pouring" ceremony during the wedding.

M: And what happens?

W: Well, when the Indian bride and groom are married, someone pours lots of water over both of them at the same time.

M: Why do they do that?

W: Uh, it says here that this brings the couple closer together.

M: Hmm....

5

I: You look beautiful in that kimono, Mari. Is this your wedding photo?

Mari: Yes, it is.

I: Do most Japanese women wear kimonos when they get married?

Mari: Yes, many of them do. Then after the wedding ceremony, the bride usually changes into a Western bridal dress during the reception.

I: Oh, I didn't know that. Did you get married in a church, Mari?

Mari: No, the ceremony was held at a shrine.

I: Oh, a shrine...

Mari: Yes! We were married by a priest in a traditional Shinto ceremony.

I: Mmm. And who went to the ceremony?

Mari: Well, only the immediate family attended the ceremony....you know, parents, grandparents, brothers and sisters....

I: And what about the reception? What was that like?

Mari: Lots of friends and relatives came to the reception....about a hundred people. And the first thing that happened....was that the main guests gave formal speeches.

I: Speeches?

Mari: Yes, and then after that, all the guests were served a formal meal. While everyone was eating and drinking, lots of other guests gave short speeches or sang songs. Some of the speeches were funny.

I: Sounds like fun!

Mari: Yes, the songs and speeches are all part of the entertainment during a wedding reception. And then...at the end of the reception, each guest received a present for coming to the wedding.

I: A present from the bride and groom?

Mari: Yes. It's a Japanese custom.

I: What a nice custom!

## Answers

### Section 1

#### Higher Education in the USA

##### 1.1. A Seminar at a University

1. L
2. E
3. P
4. L
5. L
6. E
7. P

##### 1.2. John and Jessy

	John	Jessy	Neither
I liked sport best	✓		
I found schoolwork difficult.	✓		
I used to mess about in lessons.	✓		
I sometimes forgot to do my homework.			✓
I was bored at school.	✓	✓	
I liked chemistry lessons best.			✓
I was happy when I left school.			✓
I liked my English teacher.		✓	
I think school is harder than going to work.			✓

##### 1.3. First Day

- 1 International
- 2 Principal
- 3 Admonistrator
- 4 financial
- 5 terrace
- 6 library
- 7 social programme
- 8 dining hall
- 9 jeans
- 10 shorts

##### 1.4. First Day (continued)

- 1 First, all especially, joining, term
- 2 forward, know, much, better
- 3 just, plan, today
- 4 that, library

5 is, said, formal, jeans, shorts

6 Well thatnk, attentive

### 1.6. Learning English

(a)

<b>Statements</b>	<b>Lynne</b>	<b>Greg</b>
– In many countries children start learning English when they go to school.	*	
– In some countries they start teaching English to much younger children, before they go to school.	*	
– The English language is very common and useful for the people round the world.	*	
– There are a lot of words in English that are used internationally.		*
– Very soon teachers will start using English to teach children different subjects.	*	
– English can be used for communication as an international language (as a tool).	*	
– I don't think that the cultural roots of English are important at all.	*	
– The same words sometimes may mean different things to different people.	*	*
– You have to know a little bit about the background and the culture of the country before you can fully		*

understand the language.		
– English is very important in the work situations, lots of people use it at work.	*	
– Lots of people are happy sticking to their own language.		*
– Personal contact the “student – teacher” is more important than modern technologies of teaching (video, computer).	*	
– Modern life in a computer age will allow people to learn foreign languages in a different way.		*
– English is more important than the language of the native speaker.	–	–
– It’s good to respect your own culture and traditions.	*	

1.6.

(b)

- |                    |                  |
|--------------------|------------------|
| 1 common           | 6 communication  |
| 2 universal        | 7 the background |
| 3 to do with       | 8 adults         |
| 4 in years to come | 9 age            |
| 5 every single     | 10 important     |

1.7. Rag Week

(a) 1 a, 2 b, 3 b, 4 c, 5 c.

(b)

- 1 Cambridge, London
- 2 newspapers

- 3 no money
- 4 laughed
- 5 students, the London

## Section 2

### Society and Law. Crime

#### 2.1. Talking about Crime

Speaker 1: C

Speaker 2: A

Speaker 3: E

Speaker 4: B

#### 2.2. Have you Seen these Men?

The first man

1 Fred

2 49

3 1m 80

4 medium

5 dark hair

6 brown

7 tattoo

8 snake

9 eleven

10 robbery

The second man

1 Ken

2 56

3 1m 70

4 bald

5 grey beard

6 scar

7 twelve

8 murder

9 approach

10 01464 723955

#### 2.3. Talking about a Prison

Speaker 1: B

Speaker 2: D

Speaker 3: F

Speaker 4: C

Speaker 5: A

#### 2.4. A Radio Interview with an Ex-Offender

6. Yes

9. Yes

12. No

7. No

10. No

8. No

11. Yes

#### 2.5. Crimebusters

1. 1. Car theft 2. He got his girlfriend to take photos of him with the car owner's camera and then left the camera in the car!

2. 1. F (he was at work)

2. F (a few days later)

3. T

4. T

5. F (Nothing had been stolen from inside the car)

6. F (It's worth a lot of money)
7. T
8. T
9. T
10. T

## 2.6. A Conversation between a Policeman and a Witness

- |      |      |      |
|------|------|------|
| 1. b | 3. b | 5. c |
| 2. b | 4. b | 6. a |

## 2.7. Different Views on Crime

- |      |      |      |
|------|------|------|
| 1. E | 3. C | 5. D |
| 2. A | 4. F |      |

## Section 3

### A Book is a Source of Knowledge. Library

#### 3.1. Blackbirds

(a)

- |             |          |
|-------------|----------|
| 1 watched   | 6 along  |
| 2 game      | 7 drawn  |
| 3 branches  | 8 appear |
| 4 caught    | 9 out    |
| 5 something | 10 watch |

(b) Any three of:

spare, black branches

stiff, cold day

Last year's sodden leaves

And the year turns

(c)

- 1 thin
- 2 soaked
- 3 sadness
- 4 tightness
- 5 ends
- 6 darkens
- 7 pull

#### 3.2. Interview with Graham Greene



(a) ingenious, splinter of ice, psychoanalysis, to be caught in crossfire, to be emotionally involved with characters, to preserve a distance, an abandoned novel.

### 3.3. British Literature: The Classics

(a)

1 in Stratford-on-Avon

2 1590s

3 the Globe

4 Wuthering Heights

5 Tess of the D'Urbervilles; Jude the Obscure

(b)

a     iii

b     iv

c     ii

d     i

(c)

William Shakespeare

Central England (Stratford-on-Avon,  
his native city)

Charles Dickens

London

The Brontë sisters

Yorkshire moors, the farm

Thomas Hardy

South-west England (Dorset)

Jane Austen

The south coast of England,  
Hampshire

### 3.4. Modern British Literature

(b)

a mus = must

f dere = there

b an = and

g dey = they

c meking = making

h fe = for

d Yu = you

i hav fe = have for

e de = the

### 3.5. A Book I Enjoyed

1. b

2. caring A, critical B, cynical B, funny B, obsessed A, socially aware A, unfunny A, unhappy B.

3. 1. *quite young* – youngish

2. *happy in some way* – kind of happy

3. *he would reject them as totally stupid* – he would normally dismiss faith healers, as complete nonsense.

4. *he feels guilty about it* – I'm ashamed to admit

5. *it lies beneath the surface* – this undercurrent of a deeper philosophical message.

### 3.6. A Scene from *The Importance of Being Earnest*

1. To find out whether he is suitable to marry Lady Bracknell's only daughter.

2. He doesn't have one. His money comes from investments, so he doesn't earn it.

3. Gwendolen is Lady Bracknell's daughter.

4. Lady Bracknell is pleased that Jack smokes; that he knows nothing; that he has investments.

She is displeased that he owns a house on the unfashionable side of Belgrave Square; that he has lost both his parents; that he was found in a handbag in a cloakroom.

5. His real parents appear to have abandoned him as a baby, leaving him in a handbag in a railway station. A handbag here means some sort of hand luggage, like a modern-day hold-on. He was adopted by the late (i.e. now dead) Thomas Cardew. He has no known relatives.

6. No

7. To find some relations, and at least one parent.

8. Aristocratic, snobbish, overbearing, witty (but not always intentionally), prejudiced, arrogant, haughty, patronizing, earnest.

### 3.7. An Extract from a Modern Romantic Novel

1. set out

2. started

3. don't go out

4. 's seen

5. was thinking

6. finding

7. having started off

8. had moved up

9. were thinking

10. turning into

11. to smell

12. coming

13. acknowledged

14. to bump into

15. haven't seen

16. will be looking

17. will be looking

18. was talking and laughing

19. was holding

20. getting

21. 'd seen

22. 'd had

23. hadn't been

24. 'd seemed

25. don't know

26. hit

Summary of what happens next

Nina leaves, and her boyfriend starts a conversation with Harriet, who borrows some money from him for a taxi. She gets in touch with him in order to pay him back. They become friends, and eventually a relationship develops between them.....

### 3.8. Different Views on Books for Young People

1. E
2. B
3. G
4. C
5. F
6. A

### 3.9. An Interview with a Young Writer

1. b
2. c
3. a
4. b
5. a
6. c
7. b

### 3.10. A Conversation between a Librarian and a Reader

- |      |      |
|------|------|
| 1. b | 4. a |
| 2. c | 5. b |
| 3. a | 6. b |

### 3.11. Favourite Writers

- |      |      |      |
|------|------|------|
| 1. D | 3. A | 5. F |
| 2. B | 4. C |      |

### 3.12. How Often do you Read?

- |      |      |      |
|------|------|------|
| 1. E | 3. D | 5. B |
| 2. F | 4. C |      |

## Section 4

### In the World of Music

#### 4.1. Karaoke

(a)

	Statements	Karaoke	Tango
1.	All over Tokio there are bars where	✓	

	you can go with your friends.		
2.	You can have a microphone, there is some music playing and you sing the words.	✓	
3.	It could be you or me or anyone.	✓	
4.	It sounds as if you need a drink to do it.	✓	
5.	It's traditional Japanese music for older people.	✓	
6.	It's a chance to show that you could be a good performer.	✓	
7.	It's especially popular in Argentina where it came from originally.		✓
8.	Everyone tries to do it if the music is right.		✓
9.	It's full of life.		✓
10.	It's great fun.		✓

(b)

1. along to
2. in tune
3. enough, in public
4. of, to
5. to, for it
6. for.

(c)

1. Have you ever sung along to recorded music? 2. Is karaoke very common only in Japan? 3. Do you like people who can make a fool of themselves in public? 4. It sounds as if he needs a good piece of advice. 5. I know that originally this music was popular/common only among the youth. And now older people like it, too. 6. These figure-skaters always dance to music specially written for them. 7. This festival is full of life and it's great fun.

#### 4.2. A Rock Concert

(a)

- 1 b, 2 b, 3 b, 4 b, 5 a, 6 a.

(b)

	Statements	Man	Woman
1.	I enjoyed the concert a great deal.		✓
2.	I was there in the front row, jumping up and down.	✓	

3.	I was quite near the stage.		✓
4.	I thought they were better.		✓
5.	I don't know how many people there were.	✓	
6.	You don't have to be 14 to go to a concert.	✓	
7.	I was exhausted by the end.	✓	
8.	If you hear of any more let us know.		✓
9.	We haven't been for 10 years.		✓
10.	I kind of went out into the night, walked home and ...	✓	

(c)

huge

amazing/marvellous

amazing

extraordinary

wonderful

exhausted

wonderful

fantastic.

(d)

1. He was a good 5 years older than me. 2. A feeling of being in 10 000 was wonderful. 3. I haven't watched TV for almost a year, but now it's getting back into the habit. 4. No wonder you look so exhausted. 5. Young people who were standing in the front rows were jumping up and down to music. 6. The reaction from the crowd to the jokes of the actor was fantastic/marvellous.

#### 4.3. British Music and Nightlife

(a)

chart	a	pop	i
hardcore	b	ragga	j
heavy metal	c	rap	k
hip-hop	d	rave	l
house	e	reggae	m
indie	f	soul	n
jungle	g	techno	o
mellow	h	trance	p

#### 4.4. A Story about the Inventor of the Moog Synthesizer

1. c
2. a
3. c
4. b
5. b
6. b
7. c

#### 4.5. Listening to the Radio

- |      |      |      |
|------|------|------|
| 1. F | 3. C | 5. A |
| 2. D | 4. B |      |

#### 4.6. An Interview about Abba

1. Who wrote Abba's songs?
2. Why didn't they do many tours?
3. Did they have a lot of problems with the media?
4. Who was this most difficult for?
5. Why did Agnetha become a recluse?
6. Do the members of the group still keep in touch?
7. Do you think Abba will ever play together again?

1. Their agent, Stig Anderson wrote the titles, and Bjorn wrote the lyrics. he had a lot of problems writing in English at first but it got better later.

2. She hated leaving her children and developed a phobia about flying. She became less and less enthusiastic about appearing in public.

3. The press said that when Abba toured Australia they were actors, and that they'd asked a Russian record company to pay them in potatoes.

4. Anni-Frid thought her father had died when she was a child but a German journalist wrote a story saying that he was alive and living in Germany. The story turned out to be true.

5. They tried to make things easier for themselves by telling journalists that it was "a happy divorce", but as Agnetha says in her autobiography, we all know there are no such things as happy divorces.

6. Agnetha spends most of her time living alone on an island in Sweden, and there's a big Keep Out sign outside her house.

7. Abba were all together in 1986 on a TV programme, and there was talk of another Abba album but it didn't happen.

## **Section 5**

### **“Difficult” Children**

#### **5.1. Supermodel**

1 a, 2 b, 3 a, 4 c, 5 b.

#### **5.2. Superhead**

(a)

- |     |     |
|-----|-----|
| 1 c | 5 a |
| 2 d | 6 b |
| 3 g | 7 e |
| 4 f |     |

(b)

- |     |      |
|-----|------|
| 1 T | 6 T  |
| 2 T | 7 F  |
| 3 F | 8 F  |
| 4 T | 9 T  |
| 5 F | 10 F |

#### **5.3. I Prefer a Big Family**

(a)

A

1. an only child is often spoilt – they get everything they want from their parents all the time.
2. Sometimes they’re a bit shy or at least not very sociable because they’re not used to being with other people.

B.

1. You get lots of attention and time from your parents.
2. You don’t have to share everything with the other children.

C.

1. A big family teaches the older children how to look after the younger ones.
2. All the big families are always friendly and good fun.

(b)

1. b
2. a.

(c)

1. personally, the ideal
2. nineteen, two, older
3. helping, local youth club

4. get on best with
5. medium, quite
6. quite a bit since she started working at the bank
7. made, goes out, more in the evening now.

#### 5.4. Children's Opinion about their Parents

1-D

2 - E

3 - A

4 - B

5 - C

### Section 6

#### Mass Media of Communication in Contemporary Society

##### 6.1. Billions Sold!

1960  
\_200\_ restaurants

1973  
New product: *Egg McMuffin™*  
Importance: *created fast-food breakfast*

1959  
\_100\_ restaurants

1963  
New product: *Filet-O-Fish™*  
Importance: *local restaurant meets customers' needs*

1954  
Ray Kroc: \_12\_ restaurants

1950  
Over *1 million* sold

**McDonald's now ®**  
\_18,000\_ restaurants  
\_90\_ countries  
\_25 million\_ customers daily  
\_20\_ % of U.S. restaurant meals  
\_96\_ % of people in U.S. eat there.

1948  
Fats food: limited \_menu\_

1940  
McDonald brothers  
\_first hamburger stand\_



## 6.2. An Announcement about Television Series

- |      |      |
|------|------|
| 1. E | 4. D |
| 2. G | 5. A |
| 3. C | 6. B |

## 6.3. Advertising and Children

1. nagging
2. playground credibility
3. donate
4. brainwashed
5. being subsidised
6. liberating

## 6.4. Tabloids Spoiling a Star's Reputation

(a)

1. the tabloid press; their apparent disregard for truth and accuracy
2. features
3. &5,000 worth of champagne
4. SHELLEY GETS BUBBLY WITH SHAUN IN CHAMPAGNE BATH
5. The gutter-press making up stories; splash sensational headlines; front page; messes up
6. inaccuracies
7. circulation

(c)

1. Good evening.
2. Yes, absolutely.
3. Sorry, but I can't believe.
4. I mean, I remember.
5. If you would just let me finish – ... But the thing is ...
6. Oh that. That was ...
7. Hang on, I haven't finished.
8. Well, that was just bit of fun.
9. Oh, really! (ironically). You don't think that it's at all serious ...
10. Look, I don't know whether ...
11. Anyway, to get back to what I was saying ... The point I'm trying to make here is that ...
12. Look love.
13. Yes, but what you didn't do was say what ...
14. If I could just come in here.
15. If you would let me answer the question ...The problem is, ...I mean, ...

16. Are you trying to say ...
17. No smoke without fire, if you ask me.
18. Well, I'm sorry to interrupt you, ...

#### 6.5. News Headlines

(a)

1 c, 2 a, 3 b, 4 b.

(b)

- 1 LONE YACHTSMAN PLUCKED FROM OCEAN
- 2 ANOTHER HIKE IN FUEL PRICES
- 3 MONSOON RAIN CAUSES FLOODS IN INDIA
- 4 CHICKEN RUN!

(c)

1. ran
2. concentrate
3. shed
4. disembarked
5. drawn
6. restored

#### 6.6. Stormy Weather

1. T
2. F
3. T
4. F
5. T
6. T
7. F
8. F
9. T
10. F

#### 6.7. Making Arrangements

(a)

1 a, 2 c, 3 h, 4 g, 5 f.

(b)

1 c, 2 g, 3 d, 4 e, 5 a.

#### 6.8. Carmen's Calls

1. nurse
2. results
3. after
4. doctor
5. trip
6. Saturday
7. can't
8. instead
9. garage
10. brake pads
11. lights
12. seven/7
13. 10 p.m.
14. by taxi
15. midnight

#### 6.9. Shopping by Phone

1. \*/star
2. 1
3. #/hash
4. 2
5. 178042
6. 4
7. 3

#### 6.10. Newspapers and Magazines in Great Britain

(a)

1. T
2. F
3. T
4. F

(b)

*The Sun*, *The Daily Mirror* are popular tabloids; *The Times*, *The Guardian* are popular broadsheets.

(d)

There are 4 categories of British magazines:

- specialist magazines (e.g., *PC Weekly* – the computer magazine);
- general magazines (e.g., *Radio Times* – the TV listings magazine);

- women's magazines;
- teenage magazines.

(e)

Place	People or institution	Event
1. Pacific Ocean	300 passengers (8 British people among them)/Air Jet Jumbo	Jumbo crash landed in Pacific. No passengers killed. Passengers in shock.
2. Near Starvok (Sweden)	40 people died	Tarin crashed because of bad weather.
3. Newcastle	2 bank robberies	£2 mln stolen, carried gun, used a stolen car.
4. Manchester	60-year-old man	Won over a million pounds, he hadn't decided what to do with the money.
5. Cambridge	scientists	Discovered the way of controlling the weather.

#### 6.11. Television and Radio in Great Britain

3. There are 4 main (non-satellite) TV channels in Britain: BBC1 and BBC2 are state channels, they do not show adverts; ITV and Channel 4 are independent channels, they show adverts.

4. BBC1 & ITV tend to broadcast popular programmes: sports programmes, recent films, the news, game shows, children's programmes and soaps.

BBC2 and Channel 4 show programmes which usually attract smaller audiences: TV plays, classical concerts, foreign films and programmes for minority groups.

5. The most popular soaps are "Coronation Street" and "Eastenders".

9. There are 5 radio stations in Great Britain.

#### 6.12. An Interview with a TV Producer

- |      |      |      |
|------|------|------|
| 1. b | 4. a | 7. b |
| 2. c | 5. c |      |
| 3. a | 6. c |      |

#### 7.1. The Melbourne Cup in Australia

(a)

- |                            |                         |
|----------------------------|-------------------------|
| 1. win, <i>v</i>           | to come out on top      |
| 2. independent, <i>adj</i> | non-aligned, <i>adj</i> |
| 3. race, <i>n</i>          | fixture, <i>n</i>       |
| 4. state occasion          | public celebration      |

5. bet, v

wager, v

(b)

1. F
2. F
3. F
4. T

## 7.2. British Customs

	place	pattern of behaviour
1.	In a park	1. You can walk on the grass unless there's a sign that says 'Do not walk on the grass'.
2.	Sunday afternoon, a person is thirsty	2. Get a beer or an alcoholic drink in a restaurant and you have to eat something (order meals).
3.	A person with children is going to a bar	3. The children may go to a beer garden unless they're very young, then it's forbidden for them to come with you to a bar.
4.	A person is ordering some unknown foreign food at a restaurant	4. Normally clients are not allowed to have a look at the food in the kitchen.
5.	A person needs stamps for letters or postcards	5. It's possible to buy them at all kinds of places – a newsagent, a tobacconist shop, supermarkets – there's usually a sign on the door that indicates they will sell them.
6.	A person wants to smoke in the cinema	6. You can smoke if there's no sign saying you can't.
7.	A person is ill, he/she hasn't got medical insurance, or much money	7. You can get an appointment to see a doctor as a temporary patient.
8.	A person wants to buy a single ticket before getting on a bus	8. Impossible.

## 7.3. Eating Customs in Great Britain

		German customs	British customs	Neither
1.	Saying 'good appetite' at the start of a meal	✓		
2.	They have lunch	✓	✓	

	at round about one o'clock and dinner about seven o'clock			
3.	They hold their forks in the left hand and knives in the right hand	✓	✓	
4.	Melon is eaten on Sundays for lunch			✓
5.	Pasta is eaten for lunch or dinner but not breakfast		✓	
6.	They put the knife and fork slightly sideways, once they have finished their meal	✓		
7.	They put their hands on the table during the meal	✓		
8.	They eat cake with a spoon			✓
9.	It's rude to eat chicken with a knife and fork	✓		
10.	They do not smoke during a meal		✓	
11.	Gazpacho is often eaten in summer.		✓	

#### 7.4. It's our Style!

	<b>Latin America</b>	<b>Korea</b>	<b>Saudi Arabia</b>
1. touching the	+	+	+
other person while			

speaking

2. interrupting someone	+	-	+
3. saying "no" directly	+	-	-
4. disagreeing with someone	+	-	+
5. calling out answers in class	+	+	+

#### 7.5. I didn't Know that!

1.

name	<b>John</b>	<b>Anna</b>	<b>Ken</b>
from:	<i>The U.S.</i>	<i>Peru</i>	<i>Japan</i>
went to:	<i>Peru</i>	<i>To the U.S.</i>	<i>The U.S.</i>
mistake:	<i>He went to a party early.</i>	<i>She went to dinner late.</i>	<i>He went to a party early.</i>

2.

name	<b>Karen</b>	<b>Hakan</b>
from:	<i>The U.S.</i>	<i>Turkey</i>
went to:	<i>Turkey</i>	<i>To the U.S.</i>
mistake:	<i>She didn't refuse food.</i>	<i>He said "no" to be polite.</i>

#### 7.6. Personal Rituals

(a)

1. My dad is the most **ritualistic** person.
2. Each night, the car is **tucked up** in its garage.
3. We would have to wear paper bags on our feet in case we had a sudden **urge to vandalise** the seats.
4. Seven-year-old children can do **untold damage** to a car.
5. As **repulsive fumes** pump put into the fresh country air.
6. The pipe won't light **first go**.
7. He'll take the **hand-brake off** and reverse out of the drive.
8. I often wonder whether he would **indulge in this kind of** ritual before take-off.

#### 7.7. Dressing Smarter

(a)

1. T
2. F

3. F
4. T
5. F
6. T
7. T
8. F

(b)

1. public
2. day
3. image
4. occasions
5. suit
6. trend
7. statement
8. presentation

#### 7.8. Holidays

1. X
2. – holiday c
3. – holiday e
4. – holiday d
5. – holiday b
6. X
7. – holiday a
8. X

#### 7.9. Multicultural Festivals

(a)

a Christianity	ii Christmas
b Hinduism	iii Diwali
c Judaism	i Hanukka
d Islam	iv Eid ul-Fitr
e Sikhism	v Guru Nanak's birthday

(b)

<b>Name of the religion</b>	Christianity	Hinduism	Judaism	Islam	Sikhism
<b>Name of the person</b>	Christian	Hindu	Jew	Muslim	Sikh
<b>Festivals</b>	Christmas	Diwali	Hanukka	Eid ul-Fitr	Guru



					Nanak's birthday
<b>How festival is celebrated</b>	Christmas pudding, family get together, presents under a Christmas Tree, etc.	A five-day festival in late October, is also called "The Festival of Lights", the goddess Lakshmi comes at night to bless every house which is lit with candles. The candles are to welcome her.	An eight-day Jewish festival in December. Every night of this festival, a candle is lit in a special candlestick. People give presents and it is a time of great happiness.	A Muslim feast which falls at different times every year. It marks the end of Ramadan, a fast during which Muslims do not eat or drink during the hours of daylight. To celebrate Eid ul-Fitr mothers paint patterns on the feet and hands of the children.	The great Sikh festival takes place in November and celebrates the birthday of their founder, the Guru Nanak, with processions, feasts and 24-hour readings of the Guru's writings.

#### 7.10. The British Year

(a)

4 \_\_\_\_\_ Hallowe'en

2 \_\_\_\_\_ Easter

Not \_\_\_\_\_ Christmas

mentioned

1 \_\_\_\_\_ St. Valentine's Day

Not \_\_\_\_\_ New Year

mentioned

5

Guy Fawkes' Night

3

Wimbledon

(b)

St. Valentine's Day	Hallowe'en	Guy Fawkes' Night	Wimbledon
keep it a secret, guess who it is from, sign it, romantic	witches, broomsticks, 'trick or treat'	fireworks, Houses of Parliament, bonfires	centre court, ball boys, strawberries and cream

### 8.1. Dating

Way to meet	Advantage (+)	Disadvantage (-)
1. Formal introduction (a matchmaker).	<i>They know each other's background.</i>	<i>They might not fall in love.</i>
2. Being introduced by friends or someone in the family.	<i>Everybody knows who everyone is. They know your interests.</i>	<i>There's pressure.</i>
3. Meeting by chance	<i>You just fall in love.</i>	<i>You might never meet the right person.</i>

### 8.2. How did they Meet?

1. How they met: C

First impression: She was really funny.

Does he still think so? – yes no

2. How they met: E

First impression: He was quiet and shy.

Does she still think so? – yes no

3. How they met: D

First impression: she was a wonderful sailor.

Does he still think so? – yes no

4. How they first met: A

First impression: He was nervous.

Does she still think so? – yes no

### 8.3. Tough Choices

**1. She can't decide whether to ...**

*Marry Allen or marry Stan.*

What's important?

good to her      she loves him  
has money      has no money  
wedding  
already planned

**2. His friend wants him to ...**

*Copy the exam questions but that's cheating.*

What's important?

economics      doesn't want to  
difficult      lose teacher's  
his best friend      respect

**3. He has to decide to use the money for ...**

*His daughter's college or his mother's house repairs*

What's important?

accepted at good      house needs  
university      major repairs  
good future      mother has always  
                         helped him

**4. She has to choose between ...**

*A job as a sales representative for a computer company or an office job working with computers.*

What's important?

travel – exciting      no travel – maybe  
salary would      dull  
depend on sales      safe – salary  
                         pretty good

### 8.4. Making an Impression

(a)

1. F
2. T
3. F
4. F
5. T
6. F
7. T

(b)

1 c, 2 b, 3 b, 4 b.

(c)

- |   |   |                  |
|---|---|------------------|
| 1 | exhausted –                             | shattered        |
| 2 | be busy with –                          | be up to         |
| 3 | relax and stop being angry or nervous – | chill out        |
| 4 | highly strung, anxious –                | nervous          |
| 5 | almost broken –                         | on its last legs |
| 6 | be concerned, to lose sleep –           | worry (v)        |

(d)

- |   |            |                                |
|---|------------|--------------------------------|
| 1 | long drive | – Sarah pronounced these words |
| 2 | easiest    | – Andy                         |
| 3 | exhausted  | – Sarah                        |
| 4 | A420, A34  | – Dad.                         |

#### 8.5. A Shoulder to Cry On

(a)

- 1 d)
- 2 a)
- 3 e)
- 4 f)
- 5 c)
- 6 g)
- 7 h)
- 8 b)

(b)

- 1 up to one's eyes in work
- 2 get it (despair) off his chest
- 3 split up
- 4 has her fingers in a lot of pies
- 5 neck of the woods
- 6 a shoulder to cry on
- 7 to play by ear
- 8 trust me to put my foot in it

#### 8.6. Wedding Customs in Spain

(a)

- 1 Turkey
- 2 Turkey
- 3 Taiwan
- 4 Spain

(b)

wedding ritual	country	what it symbolises
1. An elder person holds an umbrella over the bride's head.	Taiwan	protection from the evil spirits; brings a bride good luck
2. A groom puts 13 gold coins in the bride's hands	Spain	their intention of sharing everything, all the worldly goods in their life together
3. Guests at the wedding pin gold, money, banknotes on the bride's and groom's costumes	Turkey	setting up of bride and groom for their new life together

### 8.7. A Blind Date

	Personal characteristics	Melanie's impressions about James	James's impressions about Melanie
1	Appearance	She expected a tall, dark and handsome man. But James was tall, dark and not very handsome.	She's pretty but she should work out a bit more and maybe lose a few kilos.
2	Eyebrows	She didn't fancy James partly because of his eyebrows – they look like a couple of caterpillars.	Mel loved his eyebrows.
3	Behaviour during the date	She thinks James wasn't interested in getting to know her at all. He's very talkative, laughed a lot at his own jokes. At first she thought he was funny, but then she got a bit	Talked about himself, his character, his personality, his job – he wanted Mel to know him. Mel was very serious and rather difficult to get to know. She wasn't

		tired and wanted to talk about more serious things to know him better.	talkative, but he thinks she liked his jokes.
4	General impression	She would like to get rid of James. James is not her type at all.	Mel is a total flirt, she was all over him like a rash. She fancied him more than he fancied her (judging by the body language which gave it away). She is pretty. The date went out well.
5	Possibility of future development of relations	Mel feels sorry for the woman who ends up with James.	James's looking forward to seeing Melanie again. Something will develop between them in three months or more when Melanie isn't too busy.

#### 8.8. Never Ever

- 1 done wrong
- 2 treat
- 3 daze
- 4 scour
- 5 roam
- 6 conscience
- 7 peace of mind
- 8 searching
- 9 hesitations
- 10 in a letter

#### 8.9. The Red Coat

(a)

- 1 friends

- 2 bank
- 3 girl
- 4 opposite
- 5 red coat
- 6 on holiday
- 7 (some) rocks
- 8 looked for / searched for
- 9 parcel
- 10 dry-cleaners
- 11 wife's death / wife dies
- 12 neighbour

(b)

- 1 c
- 2 a
- 3 b
- 4 c
- 5 a
- 6 b

#### 8.10. Marriage Guidance Council

(a)

- 1 haven't
- 2 thrid
- 3 Barbara
- 4 wanted
- 5 share
- 6 need to talk

(b)

Barbara: 1, 4, 7, 8, 10, 15.

Malcolm: 2, 3, 5, 6, 9, 11, 12, 13, 14.

(c)

- 1 disagree
- 2 agree
- 3 agree
- 4 agree.

### 8.11. Marriage Customs

(a)

- 1 b
- 2 c
- 3 b
- 4 c

(b)

- 1. The Indian tribe
- 2. Eating uncooked rice
- 3. 12-14 year old
- 4. North-east of India
- 5. She must leave her family and go to her husband's family
- 6. By Hindu in India.

(c)

- 1 F
- 2 T
- 3 T
- 4 F
- 5 T
- 6 F.

(d)

- 1 a kimono
- 2 at a shrine
- 3 only the immediate family (parents, grandparents, sisters, brothers)
- 4 lots of friends and relatives (100 people)
- 5 guests gave speeches and sang songs
- 6 each guest received a present from the bride and groom
- 7 it was very unusual.



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Ананьина Марина Александровна

Хасанова Жанна Рафаиловна

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